

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W

VOL. 50—No. 31.

SATURDAY, AUGUST 3, 1872.

PRICE { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE (THIS DAY) SATURDAY,**  
August 3, at Three, Donizetti's Grand Opera, "LUCIA DI LAMMERMOOR"  
(in English). Mr. George Perren, Messrs. Aynsley Cooke, Cotte, Marler; Miss  
Annie Thirlwall, Madame Florence Lancia, Full Orchestra and Chorus. Conductor—Mr. Manns. Stage Manager—Mr. T. H. Friend. Scenery by Mr. F.  
Fenton and Assistants. Numbered Stalls, Half-a-Crown; Reserved Seats, One  
Shilling. Admission to the Palace, Half-a-Crown, or by Guinea Season Tickets.

## ROYAL ACADEMY OF MUSIC.

Instituted 1829. Incorporated by Royal Charter, 1830.  
Under the immediate Patronage of  
Her Majesty the QUEEN.

His Royal Highness the Prince of WALES.  
Her Royal Highness the Princess of WALES.  
His Royal Highness the Duke of EDINBURGH.  
Her Royal Highness the Princess CHRISTIAN.  
His Royal Highness the Duke of CAMBRIDGE.  
Her Royal Highness the Duchess of TECK.  
His Serene Highness the Duke of TECK.  
and  
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.  
Principal—Sir STERNDAL BENNETT, Mus. D., D.C.L.

The Michaelmas Term will commence on MONDAY, 23rd September, and terminate  
on SATURDAY, 21st December.

Candidates for Admission can be examined at the Institution on THURSDAY, the  
19th September, at Eleven o'clock, and every following Thursday at the same hour.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,  
4, Tottenham Street, Hanover Square.

**MR. SANTLEY'S CONCERT TOUR.**—Mr. SANTLEY,  
accompanied by the following distinguished Artists, will make a  
Tour of the Provinces during the coming autumn:—Vocalists—Madame Florence  
Lancia, Miss Cafferata, Miss Enriquez, Mr. Edward Lloyd, and Mr. Maybrick.  
Violin—M. Salton. Pianoforte—Mr. Lindsay Sloper. All communications, re-  
specting Engagements, to be made to Mr. George Dolby, 52, New Bond Street,  
London, W.

### "A SUITOR AT SEA."

**MISS BLANCHE REIVES'S LONDON COMIC  
OPERA COMPANY.**—Miss Beryl (the new contralto); Mdle. Marie  
D'Annetta, B.A.M.; Mr. Suehet Champion, Mr. R. J. Wilmet, F.C.O. (Mus.  
Director); Mr. H. C. Sanders, Mr. Theodore Distin, and Miss Blanche Reives. Acting  
Manager—Mr. Distin. Secretary—Mr. V. Roberts, Jun., 244, Regent Street, W.  
Midland Counties, July and August.

### "LORELEY."

**MISS MARIAN ROCK** will perform E. SAUERBREY'S  
New Transcription of "LORELEY," on Messrs. Hopkinson's Metallic Grand  
Pianoforte, at the International Exhibition, on Wednesday and Saturday, at Three  
o'clock.

### "ALICE."

**MISS MARIAN ROCK** will perform ASCHER'S Tran-  
scription of "ALICE," on Messrs. Hopkinson's Metallic Grand Pianoforte,  
at the International Exhibition, on Wednesday and Saturday, at Three o'clock.

### "MARCHE BRESILLIENNE" AND "STELLA WALTZ."

**MR. IGNACE GIBSONE** will play, every WEDNESDAY  
and SATURDAY, at the INTERNATIONAL EXHIBITION, his "MARCHE BRESIL-  
LIENNE" and "STELLA WALTZ," on Messrs. P. J. Smith & Sons' Patent Iron  
Strutted Pianoforte.

### "MARCHE BRESILLIENNE."

**MDLLE. FLORA HEILBRON** will play Ignace  
Gibson's popular "MARCHE BRESILLIENNE" at the International  
Exhibition This Day.

**SIGNOR GUSTAVE GARCIA** will sing at the Royal  
Albert Hall on August 13. All communications respecting Engagements to  
be addressed to his Agent, Mr. D'Oyley Carte, 20, Charing Cross.

## NORFOLK & NORWICH SEVENTEENTH TRIENNIAL MUSICAL FESTIVAL

AT

ST. ANDREW'S HALL,

On MONDAY, 18th SEPT., 1872, and four following days,

UNDER THE IMMEDIATE PATRONAGE OF

HER MOST GRACIOUS MAJESTY THE QUEEN.

H.R.H. THE PRINCE OF WALES.  
H.R.H. THE PRINCESS OF WALES.  
H.R.H. THE PRINCESS LOUISE, MARCHIONESS OF LORNE.  
H.R.H. THE DUKE OF CAMBRIDGE.  
H.R.H. THE DUCHESS OF TECK.  
HIS SERENE HIGHNESS THE DUKE OF TECK.  
THE MARQUIS OF LORNE.

Principal Vocalists:—Mdle. Tietjens, and Mdle. Albani, Mdme. Cora de Wilhorst,  
Mdme. Patey, and Mdme. Trebelli-Bettini; Messrs. Sims Reeves, W. H. Cummings,  
Kerr Gedge, J. G. Patey, and Santley. Conductor—Sir Julius Benedict.  
The Sacred Performances will include Mendelssohn's "Elijah," A. S. Sullivan's  
"Festival Te Deum," Haydn's "Creation," Sir Julius Benedict's "St. Peter,"  
and Handel's "Messiah." Further particulars will be duly announced.

**MR. JOHN JACKSON, A.R.A.M.,** will return to town  
August 23rd. For Singing and Harmony Lessons, apply to his address, 29,  
Alfred Place, Bedford Square, W.C.

**MADAME SINICO** will be at liberty to accept  
Engagements for Oratorios, Concerts, &c., during the autumn and winter.  
All communications to be made to her sole agent, Mr. R. D'Oyley Carte, 20, Charing  
Cross, S.W.

**MADAME LAURA BAXTER** begs to request that  
letters respecting Engagements and Pupils may be addressed to her new  
residence, 53, Bedford Square, W.C.

**22a, DORSET STREET, PORTMAN SQUARE, W.**  
**MDME. SIDNEY PRATTEN** begs to inform her  
Friends and Pupils that she has removed to the above address, and that she  
continues to give Lessons on the Guitar and Concertina.

### TO TUNERS.

**WANTED, TWO EXPERIENCED PIANOFORTE  
TUNERS.** One for indoor work, and who is competent to act as Assistant  
Salesman. Good salaries will be given to efficient men. Apply, Cramer, Wood &  
Co., Dublin.

**WANTED, for a School, a LADY** who can give  
finishing Lessons on the Pianoforte and in Singing. Address, "Miss H.,"  
20, Prince's Street, Cavendish Square.

### "THE BELLS GALOP."

**MALLANDAINE'S Admired Galop, "THE BELLS  
GALOP,"** played every evening, under the Composer's direction, at the  
Standard Theatre, before the famous Drama of "THE BELLS," is published, price  
4s., by DUNCAN DAVISON & Co., 244, Regent Street.

**EVENING. A New Drawing-Room Piece, by BRINLEY  
RICHARDS:** will be welcomed by all who are acquainted with his  
"Warblings at Eve." Price 3s., Post free for 18 Stamps.

**A ROSE IN HEAVEN. New Song, by FRANZ ABT.**  
One of Abt's most tender Melodies, written to a beautiful Poem. Price 3s.,  
Post free for 18 Stamps.

### THE LADIES' LIST OF POPULAR SONGS ONLY.

—Every Lady who Sings should write for this List, as it is a useful and trust-  
worthy guide. Gratis, and Post free.  
London: Published by ROBERT COCKS & Co, New Burlington Street.

# NEW AND ORIGINAL PIANOFORTE MUSIC

BY  
**J. L. MOLLOY.**

## SIX WATER SONGS, WITHOUT WORDS.

Price 4/- each.

- |                   |                        |
|-------------------|------------------------|
| 1. SEA SLEEP.     | 4. LEAVING THE HARBOUR |
| 2. BY THE MILL.   | 5. AT SEA.             |
| 3. WITH THE TIDE. | 6. FAREWELL.           |

### "ALWAYS ALONE"

(Henriette's Popular Song), transcribed for the Pianoforte, by GEORGE FORBES, 4s.

### NEW SONGS.

THE SAILOR BOY'S FAREWELL ... ..	BLUMENTHAL	4/-
(Sung by Madame Patey).		
THEY PART NO MORE ... ..	IGNACE GIBSONE	4/-
(Sung by Madame Patey).		
CLAUDINE ... ..	J. L. MOLLOY	4/-
LITTLE WHITE LILY ... ..	A. REICHARDT	4/-
VANISHED DREAMS ... ..	A. REICHARDT	4/-
HAND IN HAND ... ..	MISS PHILIP	4/-
(Sung by Mr. Byron).		
LIKE AUTUMN LEAVES ... ..	A. FOX	4/-
THE VACANT CHAIR ... ..	HENRIETTE	4/-

**E. C. BOOSEY,**

2, LITTLE ARGYLL STREET, REGENT STREET, W.

## LOVE WAKES AND WEEPS.

SERENADE,

Price 3s.

Music by **R. T. GIBBONS.**

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"With a sweetly flowing melody and a sprinkling of well-told accidentals, Mr. Gibbons has supplied the public with an uncommonly beautiful serenade. As the author of 'The Streamlet,' Mr. Gibbons has a good reputation for originality and ability."—*The Standard*.

"This charming composition is by Mr. R. T. Gibbons, the words being selected from Sir Walter Scott's 'Pirate.' The music is graceful and flowing, each verse having a distinct melody and accompaniment. A pleasing effect is produced by the frequent introduction of chromatics, and the changes of key are effective. Mr. Gibbons is already well known as a talented composer, and his serenade will add to his reputation."—*Guernsey Mail*.

Just Published.

### "A WHIRLIGIG,"

BAGATTELLE FOR THE PIANOFORTE,

Composed and dedicated to **WALTER MACFARREN** by  
**Mrs MOUNSEY BARTHOLOMEW.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

**BRIGHTON CONCERT AGENTS,  
PIANOFORTE AND MUSICSELLERS.**

**LYON & HALL,**

WARWICK MANSION.

## BOUDALT'S PEPSINE POWDER.

Taken by Dyspeptics at each meal (Bottles of One Ounce).

PRIZE OF THE FRENCH INSTITUTE, 1856.

SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868,  
and supplied to the principal Hospitals of Paris since 1854.

## BOUDALT'S PEPSINE WINE (SHERRY), 4s. & 8s.

Delicious and agreeable to take, and superior to all others.

## BOUDALT'S PEPSINE Lozenges, 4s. Pills, 4s.

A very convenient form for Persons travelling.

HOTTOT-BOUDALT, 7, Avenue Victoria, Paris.

A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.

May be obtained through all Chemists.

# CHARLES OBERTHÜR'S NEW COMPOSITIONS

FOR THE

PIANOFORTE.

(Published by C. F. W. SIEGEL, in Leipzig.)

## Op. 218, "BUNTE BLÄTTER." Dedicated to Madame Arabella Goddard.

- No. 1. "TRAUMBILD."  
" 2. "GEISTER BESCHWÖRUNG."  
" 3. "FROHSINN."

(By ROBERT SEITZ, in Leipzig.)

## "TONBILDER." Drei characteristische Stücke für Piano. Dedicated to Mrs. Henry Wyde.

- No. 1. "BARCAROLLA."  
" 2. "REVERIE."  
" 3. "AUF DER PARADE."

(By HENRY LITOLFF, in Brunswick.)

## Op. 224, "DREI CLAVIER STÜCKE."

- No. 1. "SEBENADE."  
" 2. "MELODIE MAZURQUE."  
" 3. "WÄR' ICH BEI DIR."

In London, to be had at NOVELLO & Co.'s, and at all the Foreign Music Warehouses.

## "PLEIN DE DOUTE,"

SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio,

Rondo brillante. Composed and Dedicated by permission to

MADAME ARABELLA GODDARD,

By **BERNARD FAREBROTHER.**

London: LAMBORN COCK & Co., 63, New Bond Street, W.

Now Published,

**MADAME LEMMENS-SHERRINGTON'S**

"THE SHAKE WALTZ,"

"THE ARPEGGIO WALTZ,"

"THE CHROMATIC WALTZ,"

AND THE

"SCALE WALTZ."

Composed, and sung by Madame LEMMENS-SHERRINGTON, with distinguished  
success, at her Concert, are now Published, price 4s. each, by  
DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

**ARDITI'S NEW WALTZ,**

"L' INCONTRO,"

Sung with distinguished success at the Composer's Concert,

By Madlle. ALVINA VALLERIA.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"THE BELLS,"

A brilliant Fantasia on Airs in the celebrated Drama of

"THE BELLS."

Composed by **FREDERIC ARCHER.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"SWEETHEART WALTZ."

FOR THE PIANOFORTE,

On the popular song, "My Sweetheart when a Boy," (beautifully Illustrated).

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

"Mr. Wilford Morgan is to be congratulated. Singer, actor, and composer, equally pleasure-giving in each capacity; but, for choice, most admirable as composer. His song, 'My Sweetheart when a Boy,' is one of the most popular of its time; and upon the song he has founded the 'Sweetheart Waltz.' If English composers and publishers would give us more such there would be less scope for going into ecstasies over the German school of dance composition. The leading theme is charmingly fresh and tuneful in its waltz tempo; and the subordinate subjects—if they may be called subordinate—are equally piquant and graceful. The 'Sweetheart' will be as popular in the ball room as 'My Sweetheart' is in the concert room; and as a study or practice piece it can be heartily recommended to young or average executants, who will be pleased by sweet melody, and profited by musicianly arrangement and good harmony."—*Brighton Guardian*.

# BELLICOSE ADVENTURES OF A PEACEABLE PRIMA DONNA.

(Continued from page 472.)

Madame Lucca followed the speaker. After she had waited several minutes in the passage, the Surgeon opened the door and whispered:—"He is asleep, please come in softly."

Madame Lucca entered, and her eyes sought the husband she loved so well; but what a scene of wretchedness met her gaze! In a small stuffy room stood a bed, fitted by its size only for a child; on it lay the form of a man at least six feet in height, with his legs hanging down over the end of the bedstead, his head and face almost entirely concealed with wrappers and bandages, and his mouth and nose swollen, and the colour of lead.

"Is that my husband?" asked Madame Lucca, in a quivering voice.

"That is Lieutenant von Rhaden—yes."

She sank down upon a chair and covered her face with her hands.

"Madame"—said the surgeon, in a tone of gentle reproof—"I should not have brought you in here, had not your husband often told me that you were a woman of extraordinary strength of mind."

Madame Lucca rose. Her face was pale, but her demeanour resolute.

"My husband shall not be mistaken in me," she said with a determined look, approaching the bed. "Adolph," she whispered, "your Pauline is here."

"He is still asleep," observed the Surgeon.

"But his eyes are wide open," she replied.

"Only the left eye; the nerves of that one have been torn by the shot, he cannot close it again, any more than he can move the lashes; he is deaf in the left ear; he has no power either over the left side of his mouth, or the left side of his face generally."

"And will this always remain so?"—enquired his wife anxiously. The Surgeon shrugged his shoulders, and replied:—"We must hope for the best."

"Pauline!"—sighed the patient, with a tongue injured by the shot.

"Madame, be kind enough to step behind the head of the bed," said the Surgeon rapidly, in a low tone. "Your husband, the Baron, is on the point of waking, and the sudden sight of you would be too much for him."

"The sick man moved; the Surgeon sat down by the bedside, and felt his pulse. "You have been asleep a long time, Baron. Do you feel at all relieved?"

"A little," murmured the patient. "I have had another pleasant dream."

"About your wife; you pronounced her name."

"Yes, about my Pauline; I saw her bodily at my bedside. She was weeping, and whispered: 'Adolph.'"

"And supposing your dream should turn out true?" said the Surgeon, sounding his way.

"I would sooner believe," replied the sick man, with a mournful smile, "that an angel had come down to me from high heaven above."

His wife, profoundly moved, could restrain herself no longer. "Adolph!" she exclaimed in a voice choked with tears, as she sank down on her knees by his bed.

We will not dwell further on the scene of their meeting. The Surgeon had to restrain, to console, and to tranquilise the two. By resorting to the argument that the war had rendered thousands still more wretched, he succeeded in restoring the young wife to her composure, and even her good spirits.

"May my husband take anything?" she inquired. "I have brought a case with compressed vegetables." She sighed involuntarily as she mentioned this ominous vegetarian diet.

"At present, only coffee," said the patient, half inarticulately, "coffee, coffee! nothing else!"

"Oh! I am very great at that!"—she cried, in perfect good spirits once more. "You shall have some as fragrant Mocha as you ever drank with me at Hiller's!"

The surgeon sent immediately for a coffee-machine, and in a

quarter of an hour the Mocha was steaming in the cups. The sick man—as Madame Lucca relates herself with great satisfaction—let her pour out five cups of it for him, so greatly was his stomach in need of nourishment.

Her next care was to procure a more airy room and soft-bedding, for herself and maid, as well as for the patient. The Surgeon informed her that in all Pont-à-Mousson they knew of only one house where rooms and bedding were still to be had. But the owner, a Government official, declared that all his own family was ill, and so he kept his house closed against every one.

Hereupon, Madame Lucca rose with all her old energy. "The Government official wants to be better off than my husband! I have not a pass from Count Eulenburg for nothing!" and, seizing her bonnet and umbrella, she turned towards the door.

"Adolph, you shall soon have better quarters. Rely upon me!"

So speaking, she darted away towards the house in question. After she had knocked violently a long time, the door was at last opened. A meagre-looking individual, in a dressing-gown of a large-flowered pattern, and a skull-cap on his head, presented himself.

"Mein Herr!" she said, without more ado, "I require you to give me two airy rooms, and three of your softest beds. . . . Ah! you not understand! *Bon! Très-bien.* Then I will show you that what was paid for me at school was not thrown away." Hereupon, she explained to him in the purest vernacular, according to the easily intelligible system of Toussaint Langenscheidt, that she would pay whatever he chose to demand for the rooms and the beds; should he, however (she continued), think fit to pretend with her, as with others, that he was hard of understanding, she would have him and all his lot turned out into the street at the shortest notice. To prove the power she possessed, she showed this brightly-flowered individual in the skull-cap the pass she had obtained from Count Eulenburg. The effect was drastic. The Government official instantly drew in his horns; he placed two of his best rooms, and three beds with clean bed clothes, and well-stuffed feather-beds at the disposal of so dangerous a lady. He certainly demanded an enormous price, but Madame Lucca paid it in glittering *frichrichs d'or*, without haggling. This appeared to impress him deeply.

The removal of the sick man, and the entry of his extremely healthy wife, with her maid and the compressed vegetables, took place the same evening.

"There, Adolph," she observed, with a certain pride, to her husband, as he sat up in his soft bed, "this blessing would never have fallen to your lot, had I not understood a little French."

For ten days did she tend the patient with true devotion; despite the fearful miasma produced by the festering of the wound, she never left his bedside. Her maid did the cooking, and steamed every day a quantity, prescribed by the physician, of the compressed vegetables, which had to be taken in a very liquid form by the patient, whose condition continued gradually to improve every day.

One day, Madame Lucca asked her husband to tell her how he got wounded. As he found talking hard work, he referred her to a non-commissioned officer, of the name of Walter, who was by his side in the battle before Metz, and who knew more about the matter than the wounded man himself knew. The non-commissioned officer was lying, with a wounded leg, in the lazaret the Baron von Rhaden had left.

(To be continued.)

DRESDEN.—The following anecdote is related respecting the engagement here of the tenor, Herr Riese. That gentleman sang in Dresden as far back as 1865, and the question has arisen why was he not engaged then, when he was perfectly willing to become a member of the company? The reason must be sought in his declaration that in *Le Postillon de Longjumeau* he would not smack his whip like a carter, but blow his horn like a postillion. To this the Intendant replied, "Smacking the whip is the great feature of the part, and unless you consent to smack it accordingly, I cannot engage you." But Herr Riese is proficient on the horn, and, as he was not to be allowed to display that proficiency, he declined the proffered engagement. The present Intendant, Count Platen, has yielded the point of the horn, and Herr Riese now belongs to the Theatre Royal.



## THE ITALIAN OPERAS.

There were four performances last week at Her Majesty's Opera, a bare reference to which will suffice. On Monday the *Trovatore* was given, "for the benefit of Signor Campanini;" on Tuesday we had the *Nozze di Figaro*; on Thursday, "for the benefit of Mdle. Christine Nilsson" (now Madame Rouzeaud), the opera selected was *Faust*, and on Saturday there was another representation of *Semiramide*—"for the benefit of Mdle. Tietjens," and the last night of the present season. That Signor Campanini, Mdle. Nilsson, and Mdle. Tietjens were each honoured with what is conventionally termed an "ovation" on their benefit nights, may be taken for granted. Beyond this, the "casts" of the operas mentioned having been the same as on previous occasions, there is nothing to add.

The season 1872 has not been remarkable for the production of startling novelties at either house. We shall not go again through the old ceremony of reconsidering the prospectuses, and comparing what was promised with what was actually performed. It would, indeed, be a waste of time and space—for, remembering as we do the operatic prospectuses of the last quarter of a century, it would be difficult to name one of which all, or nearly all, the pledges were fulfilled. Great stress was laid upon the production of Herr Wagner's *Lohengrin*, at the Royal Italian Opera; the more so because of the artistic, if not pecuniary, success of the same composer's *Fliegender Holländer*, at Drury Lane, in 1870, when Mr. George Wood was manager, Signor Arditì conductor, and the principal parts were sustained by Mdle. Ilma de Muraka and Mr. Santley. But *Lohengrin* is far in advance of the "*Olandese Dannato*," and proportionately more difficult to get up. It would have been a severe tax on the resources at Mr. Gye's command; and as its intended performance was not to be until somewhat late in the summer, all that part of the season to which the manager naturally looks for his harvest would have been in a great measure absorbed by continued rehearsals of a work, the success of which, at the best, could be looked upon as problematical. So *Lohengrin* was inevitably laid aside—at any rate for a season. The operas of Herr Wagner—which, by the way, have nothing in common with Italian opera proper, or with French opera, as represented by Auber, or with the melange of Italian, French, and German opera, of which the great works of Meyerbeer are types, or, indeed, with German opera itself, from Mozart down to Weber—are exceptional things, as the preparations for the grand performances of the *Niebelungen* "Trilogy" at Bayreuth, postponed as they are from year to year, sufficiently attest. Had Herr Wagner been in London he would have desired to appropriate half a season to himself for the rehearsals of *Lohengrin*, and, this granted him, would hardly have been satisfied. If Mr. Gye, nevertheless, is still bent upon giving *Lohengrin* next year, let him prepare it early in the season, and produce it before his vocal "stars"—his Patti, his Luccas, his Albanis, &c.—come out; then it might take; otherwise there is no chance for it. The substitution for *Lohengrin* of Prince Poniatowski's *Gelmina*, and *Il Guarany*, by the young Brazilian, Carlos Gomez, discovered a mild sense of irony in Mr. Gye, for which he deserves to be credited. In any case, both were unknown works, the first affording an opportunity of presenting that universal favourite, Madame Adelina Patti, in a new part, the second giving Mr. Augustus Harris a chance of showing that even the *Africaine* of Meyerbeer had not entirely exhausted his genius for the invention of scenic splendour and elaborate stage combinations. But of these operas we have no more to say at present. Allowing that Mr. Gye failed to bring out *Lohengrin*, and the *Diamans de la Couronne* of Auber, he has certainly not been idle. Besides *Gelmina* and *Il Guarany*, he has with unexampled rapidity during a short season of seventeen or eighteen weeks, given to his subscribers and the public no less than twenty-six operas. These were *Faust e Margherita*, *La Sonnambula*, *Fra Diavolo*, *Lucia di Lammermoor*, the *Huguenots*, *La Favorita*, *Il Flauto Magico*, *La Figlia del Reggimento*, *La Traviata*, *Hamlet*, *Martha*, *Fidelio*, *Dinorah*, *Il Barbiere di Siviglia*, *Don Giovanni*, *L'Africaine*, *Le Nozze di Figaro*, *Rigoletto*, *Il Trovatore*, *Der Freischütz*, *Gelmina*, *L'Elisir d'Amore*, *L'Etoile du Nord*, *Linda di Chamouni*, *Norma*, and *Il Guarany*—we have named them in the order of their production. Much may be pardoned a director who, in so short a space of time, can furnish performances, more or less careful

and complete, of so large a variety of operas, which, to judge by experience, are for the greater part more or less to the taste of his subscribers. That all were given in perfection we shall not be asked to admit; but when the patrons of the opera are so clamorous for variety, the manager has only to do the best in his power to satisfy them; and this—in spite of what we must persist in thinking the mistaken policy of having two conductors, instead of one absolute chief, over the orchestral department—Mr. Gye has certainly accomplished.

What Mr. Gye's principal singers have effected in the course of the season, we need not recapitulate. Their various performances were duly chronicled at the time. We may say, however, that to Mdme. Adelina Patti, who successfully appeared as Dinorah, Rosina, Zerlina (*Don Giovanni*), Leonora (*Il Trovatore*), Gelmina, Caterina (*L'Etoile du Nord*), Amina, the character with which, in 1861, she made her *début*, and Valentine has been assigned a single new character, and no more—that of Gelmina, in Prince Poniatowski's opera so named. Madame Pauline Lucca, who has played Zerlina (*Fra Diavolo*), Leonora (*La Favorita*), Margherita (*Faust*), Selika (*L'Africaine*), Cherubino (*Le Nozze*), and Agatha (*Der Freischütz*), has also been allowed but one new opportunity of distinction—of which, when we name Agatha, it is needless to say she made the very best, no such Agatha having been seen and heard before on the stage of the Royal Italian Opera—the genuine actress and the genuine dramatic singer, great in both instances, being enthusiastically recognized. What the other well-known artists in Mr. Gye's company achieved—including Mdle. Sessi, who gave real life and character to the heroine of *Il Guarany*; M. Faure, whose Caspar was only inferior to his Hamlet, inasmuch as the music does not lie quite so easily for that distinguished artist's voice; Mdle. Scalchi, with the voice and a fair promise of the skill of Alboni herself; Signors Naudin, Cotogni, Nicolini, Bagagiolo, &c.,—has been already told in the periodical record of the season. Among Mr. Gye's new engagements, we may at once dismiss all the German singers destined to take part in *Lohengrin*, as of little note; but a word of praise is due to Mdle. Smerschi, who sang twice in the *Elisir d'Amore*; and many strong words of praise to our esteemed English soprano, Madame Euphrosyne Farepa who proved triumphantly that another Norma was not an impossibility. Mdle. Emma Albani has already done enough to warrant a belief that she will become a shining star in our operatic firmament. This extremely prepossessing young Canadian made her *début* early in the season as Amina, and created an impression, which was deepened by her next performance, as Lucia, and became stronger and stronger in each new character she portrayed. Her Martha, Gilda (*Rigoletto*), and Linda (*Linda di Chamouni*), one by one raised her higher and higher in the appreciation of the public. The charm of youth, added to the charm of a beautiful voice, full of sympathetic tones, a quiet, unaffected modest demeanour, and undoubted intelligence as an actress, produced their inevitable effect; and when the curtain descended upon Mdle. Albani's last performance of Lucia it rose again for a new singer to be greeted who had in a single season won and merited a "name." Into further details about the Royal Italian Opera we need not enter, beyond saying that, on the whole, Mr. Gye has certainly deserved well of his subscribers.

Mr. Mapleson opened Her Majesty's Opera a fortnight after Mr. Gye, and closed the doors of his theatre exactly a week later. Mr. Mapleson's promises of absolute novelty, as set forth in his prospectus, amounted to two operas—the *Deux Journées* of Cherubini and the *Diamans de la Couronne* of Auber, under the Italian name of *Caterina*. Of these, the first was presented once; and a finer performance in its way—thanks to Sir Michael Costa, his added recitatives with orchestral accompaniments, his careful preparation, and his admirable conducting—has rarely been heard. Nevertheless, *Les Deux Journées* did not hit the public taste, and was never repeated, Auber's opera escaped a similar fate, inasmuch as, though repeatedly announced, up to almost the very end of the season, it was ultimately withdrawn—for the present, which may fairly be taken to signify *sine die*. Mr. Mapleson's season ran for upwards of sixteen weeks, during which the following operas were produced in the order given:—*Fidelio*, *La Sonnambula*, *La Figlia del Reggimento*, *Semiramide*, the *Huguenots*, *Don Pasquale*, *Faust*, *Lucrezia Borgia*, *Lucia di Lammermoor*, *La*

*Traviata*, *Il Barbiere di Siviglia*, *Il Trovatore*, *Les Deux Journées* (*I due Giornati*), *Rigoletto*, *Martha*, *Le Nozze di Figaro*—in all sixteen operas. We have had no *Der Freischütz*, *Anna Bolena*, *Dinorah* (for Mdlle. Marimon), *Ballo in Maschera*, *Il Flauto Magico*, &c.—although the prospectus announced them all; but the same excuse we have offered for Covent Garden holds just as well for Drury Lane. In sum—with regard to novelty, Mr. Mapleson has brought out one single opera—Cherubini's *Les Deux Journées*, and that, we repeat, was presented once and no oftener.

What Mr. Mapleson's chief singers have done stands as little in demand of detailed record as what Mr. Gye's chief singers have done. Take, for example, Mdlle. Christine Nilsson. This accomplished and highly popular lady, during the course of her engagement of 15 or 16 nights, has appeared as Violetta (*Traviata*), Margaret (*Faust*), Lucia, Martha, and Cherubino (*Le Nozze*),—in every one of which characters she was already familiar to London audiences. Nothing new was set down for her. Even Mignon and Desdemona (not to speak of Ophelia), the parts which, far more than any of those we have enumerated, stamped her in the eyes of the London public as a first-class artist, were abandoned, so that really Mdlle. Nilsson, after her two years' absence in America, has not been allowed a fair chance of renewing the old associations, and re-establishing herself as a prime favourite. Mignon would have been a god-send for Mdlle. Nilsson, and not less a god-send for her admirers—of whom she has very many and enthusiastic in this country; but the semi-permanent Violetta, Margaret, Lucia, &c., are enough to pall upon the most insatiable appetite.

Mdlle. Marimon, too, has been limited again to Amina, Maria, Norina, and Rosina; while the versatile and indefatigable Mdlle. Tietjens has not been vouchsafed a single new part, except only that of the heroine in Cherubini's opera, which is not by any means suited to her. Mdlle. Marimon, however, has maintained her position as in certain respects, and in certain characters most favourable to her peculiar idiosyncrasy, the most wonderful "vocalist" of her time. And yet the more we see of Mdlle. Marimon the more we are convinced that she is vocalist "*et præterea nihil*." She has no "charm;" and even when she has executed passages in the manner which perhaps no other living singer could equal, she leaves one—on the stage at least—comparatively unmoved. In the concert-room it is otherwise; there, no matter who may be the other lady singers, Mdlle. Marimon invariably carries off the palm. Such fluency and executive facility as this lady possesses in a certain style of vocalization are scarcely rivalled, assuredly unsurpassed. Signor Campanini, the new tenor, who created a veritable *furor* on the night of his debut as Gennaro in *Lucrezia Borgia*, has evidently won the favour of the public—if not the unequivocal admiration of connoisseurs. This gentleman has not only much to learn but something to unlearn; and he must both learn and unlearn before he can honourably maintain the position originally claimed for him as Signor Giuglini's legitimate successor—a position which would, now-a-days, signify neither more nor less than that of the first tenor on the Italian boards. Signor Campanini has been heard successively as Gennaro, Edgardo, Manrico, the Duke of Mantua, and Lionel—on each occasion, while here and there exciting unqualified admiration, giving room for serious criticism on the part of unprejudiced hearers. He is young, however, and if he also is wise, he will strive his utmost to maintain the position to which his most enthusiastic admirers consider him entitled, and which the operatic public generally would only be too glad to see him attain. On the other hand, M. Capoul, the French tenor, has few of the requisites to excel in the school of Italian opera. He is not only French in style and mannerism, but French to such a degree of exaggeration as *bond fide* amateurs of Italian Opera would in the end scarcely be inclined to tolerate. Miss Clara-Louise Kellogg, the American *prima donna*, has, for the second time in this country, merited and earned an honourable success. This young lady is a legitimate artist in the full meaning of the term; and in each of the characters she has essayed—Linda, Lucia, Gilda, Violetta, and Susanna (Mozart's Susanna before all)—has created an indelible impression, so much so, indeed, that every subscriber would have been only too pleased to hear her in some new part. That any new part undertaken by Miss Kellogg would be studied perseveringly and conscientiously her antecedents suffice to show.

Mr. Mapleson's general company has been unusually efficient. With a second soprano, like Mdlle. Marie Roze—who, if she would consent to take the "*comprimaria*" parts, might, with her voice and personal appearance, be invaluable; a contralto like Mdlle. Trebelli-Bettini, now unrivalled as a singer of Rossini's music (witness her *Arsace*), and the Italian school generally; baritone-basses like Signors Rota (who especially made his mark as Mephistopheles), and Mendioroz; a serious bass like Signor Agnesi, a comic bass like Signor Borella, and two in one, like Signor Foli; second tenors like Signors Vizzani and Rinaldini, to say nothing of Signor Fancelli, who pretends to be a first tenor, and a priceless "utility," like Mdlle. Bauermeister, excellent in everything she does, the director of Her Majesty's Opera is master of all necessary resources, and with the invaluable aid of Sir Michael Costa, who has trained the orchestra and chorus (orchestra more especially), into such splendid efficiency, might, with a trifle more pains and expenditure on his *mise-en-scène*, hold his own without fear of adverse criticism. On the whole, it must be admitted that Mr. Mapleson has given a series of performances of which only the most fastidious can find reason to complain. His subscribers might, it is true, have desired a little more variety, and just (if only), an occasional infusion of novelty.

#### THE GOUNOD FESTIVAL CONCERT.

On Saturday M. Gounod gave a *déjeuner* to the members of the Royal Albert Choir, between 800 and 900 in number, who assisted at the concert in the Crystal Palace. The *déjeuner* took place in the Saturday concert room, and, after justice had been done to the good cheer provided, Mr. Royle, the hon. sec. to the Gounod Testimonial Fund, addressed M. Gounod in the name of the subscribers, and on their behalf requested his acceptance of a three-fold testimonial—consisting of a handsome bâton, an address, beautifully illuminated, and a sum of money equal to the whole expense of M. Gounod's recent concert at St. James's Hall. The amount was subscribed by members of the Albert Hall Choral Society, and subscriptions offered by non-members were declined. The address set forth in expressive terms the claims of M. Gounod on the esteem and admiration of the subscribers, and their regret that his connection with them is about to cease.

M. Gounod expressed his acknowledgments in English, and assured his guests that he heartily reciprocated their sentiments. He said that he had not resigned his conductorship, and would never do so; and that if his connection with them should be brought to a close, contrary to his wishes, he should still cherish the warmest feelings of friendship for the members of the choir, and should watch their proceedings with affectionate interest.

A member proposed a cheer of acknowledgment for M. Gounod's liberal hospitality, which was the signal for rounds of enthusiastic applause, and then the company dispersed until the hour for commencing the concert. At four o'clock the Albert Hall choristers and the augmented band of the Crystal Palace were in their places, and the Handel orchestra presented a bright spectacle. M. Gounod was loudly cheered on taking his place as conductor, and also after the performance of several of his works. These consisted of the overture to *Mirella*, the ballet airs from *Faust*, the grand aria from *La Reine de Saba*, the "March" from the same opera, the *Te Deum*, and a new sacred song, composed expressly for this occasion, and sung by Mrs. Weldon. M. Gounod's arrangements of the "Russian Hymn," the "Men of Harlech," and the "Portuguese Hymn," were well given by the choir. The other vocal compositions were a new national chorus, "Flag of our ancestors," written by Mr. F. Clay, and the same composer's song, "She wandered down the mountain side." One of the most interesting features of the concert was the organ playing of Dr. Stainer, who accompanied portions of the choral music most effectively, and concluded the first part with so clever a performance of the *musette* air and variations from Handel's "Oboe Concerto" that he was recalled again and again, and finally was forced to resume his seat at the organ, when he played, in masterly style, J. S. Bach's Fugue in D Minor (the "Giant" Fugue). The attendance was large, and the arrangements in all respects admirable.

FLORENCE.—Several journals, speaking of *Giralda*, lately produced here, have fallen into the error of supposing it to be a new work of its composer, Signor Cagnoni. *Giralda* is not less than twenty years old, and was successfully performed at the Teatro Santa Radegonda, Milan, in 1852. The comical part of the business is that some critics have censured certain reminiscences in *Giralda* of Signor Cagnoni's last opera, *Papà Martin*. This is what is vulgarly known as putting the saddle on the wrong horse.



## MUSICAL CHIT-CHAT.

## III.

"He conducts from memory," I read, last winter, in some notice or other of the performance of some symphony or other by Beethoven, under the direction of some conductor or other. Where? Which? Who? That does not affect the fact, only the thing is not done, or, if it is, only when a man conducts so as an exception, and exclusively compositions of his own choosing. If he is regularly and constantly employed as a conductor, the thing is, generally speaking, an impossibility. Is there any musician who, leaving opera out of the question, could learn by heart, or undertake to do so as occasion required, the oratorios from Bach to Schumann, the symphonies from J. Haydn to Niels W. Gade, and the overtures, suites, and serenades which adorn our concert programmes? I hardly think so.—It is true that we meet with men of exceptionally gifted organizations, like Herbeck, in Vienna, who himself told me that the score of any composition with which he had to do was, as it were, photographed, page by page, in his memory. But, even in his case, this was only for a certain time. Though a prodigy like Dase may possess the power of retaining and combining Heaven knows how many figures, no mathematician will seek to gain a reputation for being able to perform his calculations without material signs.

The *virtuoso* who can execute his solos without music is right to do so. The perfect command which he must, in every respect, exercise over his art finds a sort of visible expression in the fact of his playing from memory (though he frequently plays in a style that is simply mechanical). Who shall blame him for using any means, provided they be not inartistic, in order to bring out his especial gift? The fact which tells most in his favour is that he requires no one to turn over the leaves for him. The sight of this passive activity, always performing its task clumsily, has something about it which disturbs and puts out both the performer and the auditor. If the non-assisting assistance is omitted, the fact of the music being called into requisition will no more affect our enjoyment than did the fact of Tieck or Edouard Devrient's opening his *Shakspeare* before him at his never-to-be-forgotten lectures, produce a disagreeable impression upon us. After hearing a beautiful stringed-quartet, has any one ever regretted that the executants were seated before a desk loaded with music? On the contrary, the feeling of security hereby engendered exercises a kind of confidential charm, and promotes calm, undivided, attention to the work of art, which is always the principal thing, or—ought to be.

But, even for the *virtuoso*, the case assumes a very different shape, when he plays compositions with accompaniment of other instruments, or with the orchestra. Here too great an assurance in his own infallibility may easily lead him to underrate those engaged with him. Old Molière was right. One day as a celebrated pianist sat down, without her music, at the piano, to perform in a concerto he had undertaken to direct, he burst out into the ever-memorable Anglo-Swabian words: "I do not do dis! If you make a mistake, it is we who shall get blamed."\* How easily the little demon who presides over the memory may make a slip is known to the best of us, and however quickly he may pick himself up again—it is too late. A correction, such as is allowable in speech, in order to express a thought properly, would, in a musical performance, simply render matters worse. The tonal thought must, above all things, be given with the greatest exactitude and utmost fluency, under pain of death—to the thought, of course!

But how is it in conducting? Will the absence of desk and score in any way contribute to enhance the effect of a composition? Not in the remotest degree. The only thing is that his apparent virtuosity will increase the personal importance of the conductor in the eyes of the public—a circumstance not advantageous to the work—and tend to the glorification of Mr. X or Mr. Z, which, after all, is the principal consideration with many. The best joke is that the process is not at all wonderful; that it really amounts to nothing. But it staggers the simple-minded public, who, under the circumstances, are perfectly incapable of forming a judgment. It would be very different if a man were called upon to play the piece from memory! It is indescribably more difficult to execute a Sonata by Beetho-

ven from memory, than to direct one of his Symphonies so. It would certainly be different again with grand vocal works containing recitatives full of words, polyphonic choruses, and so on—but we are not talking of such works. For a man to be capable of conducting from memory instrumental compositions which he has never seen or heard, when all he has to do is to hold the orchestra together—there is absolutely nothing more required than to find out the tempo, and to keep an eye upon a friendly leader, supposing a fermata interrupts the progress of the work. The orchestra go on playing merrily from their parts—and with the final chord you leave off. Every only half-educated conductor in Germany would be capable of beating time without a score to the most important symphonies, and to some famous overtures. That one man can conduct them admirably from memory, while another, though he has the score, may break down is self-evident. But the conducting-from-memory business itself is a sort of exhibition on the slackrope, without the slightest importance.

A musical-director (a real one, and not a person merely bearing the title), is, like everyone else in command, a necessary evil. Nay, even the musicians are so with regard to the work of art, which intellectually exists independently in a complete state, and which they are to help to embody, however etherially. But the director, and those freely subordinating themselves to him, have a higher object: that of presenting in the best light the musical picture confided to them. The more they disappear as individuals from before the audience, the better. Nothing is a greater mistake than for a conductor to assume the place of a *virtuoso*, and attempt to attract the attention of the public to himself personally, and to what he does. By their fruit shall ye know them. The conductor should remain concealed behind the performance of the orchestra, and therein find his best reward. Nor should he forget, or wish to make others forget that he is in the service of one higher than he—even should it happen, as it sometimes does, that he himself is that one higher. But the symbol of this noble servitude is the open score. The conductor standing up with nothing before him, assumes an appearance of independence to which he has no claim—the apparent boldness of his action fascinates the deceived public, whom, under any circumstances, it is so difficult to prevail upon to devote themselves exclusively to any important task, and diverts their attention from what, in the eyes of a conductor, ought to be of more account than anything else.

But will not an orchestra follow with more than usual delight and confidence a man who has so made the work to be performed his own, that he hides the score? Just as little as a ship's crew would obey their captain with greater alacrity for flinging his compass into the sea. When in sight of port, at the public performance, such a course may at a pinch be tolerated. But how is it, as long as we are tossed about upon the troubled sea of rehearsals?

If, at a performance, it is the business of a conductor to fill those he leads with that love for their laborious and self-sacrificing efforts which alone can render possible a real success, he has, at the preparatory trials, duties of an essentially different kind. As a most strict critic, he must do justice not only to the spirit animating the work as a whole, but to every one particular detail. To hold a rehearsal without a score is nothing more nor less than unpardonable. No one can so have mastered a composition as to feel certain that every little touch, no matter how small, is present to his mind; that, at any passage, he is capable of calling on the orchestra for a repetition; of remarking instantaneously every little instance of dynamic inattention; and of extending a helping hand to every subordinate instrumentalist. The most vigorous energy, effective ardour, and overflowing enthusiasm, do not suffice without the utmost material perfection—without certainly no one can attain either strength or grace. With generally known, and widely circulated works, and first-rate resources, it is easier to reach the goal—but, under such circumstances, we must expect, on the other hand, the highest possible demands to be made upon us. Not only must the total conception be exhaustive—the most minute figure must be perfectly rendered. To effect this the aid of the score is necessary.

A score! It is one of the most marvellous creations of the

\* "I do not do dis! Denn wenn Sie Sich irren, so sind wir blamist."

human mind! This concentrated picture of the most delicate co-operation on the part of organs independent of each other, moving harmoniously together, and yet each one individually for itself, is something perfectly unique. If an architect could produce a picture giving the exterior view of every side of an edifice, and at the same time, presenting to the eye the entire internal arrangements, with every detail, he would be offering the uninitiated something similar to what the score presents to the musician. But he cannot do so. He must separate his creation into small parts, in order to make it clear, and even then, his drawings, in most cases at any rate, continue conventional in their nature. But the musician, when acting as conductor, enjoys the unparalleled delight of beholding the wondrous edifice, which exists before his hearing eye, arise as it were, before him during the performance, perfect every moment, and yet increasing the moment afterwards! It disappears, it is true, into the sea of air, but it has known a magnificent existence—and so has the conductor with it.

The sight of the score offers, also, the conductor the picture of an ideal performance, side by side with that which strikes his ear, and which is more or less disfigured by earthly blemishes. Hence there arise a series of comparisons and tests, and a continuous stimulus to bring the reality nearer and nearer the Ideal, or, in plain words, to carry the excellence of the performance to the highest possible pitch. Whoever affirms that a work he has learnt stands out as plainly in his mind as in the score before him, deceives himself. It may do so in the grand whole, but not in every particular. The fact of having, in the case of the smallest passage which is not satisfactory, the object in question as plainly put before one as it is in the score is something not to be replaced by any natural gift, or any amount of study.

But the score does even more. It enables us to consider *beforehand* and prepare for what is coming next; it gives us the power of conceiving as the sounds die away what they will be as they swell up, and as they diminish in strength what they will be when they increase; of perceiving in the combined effect of all what is done by each component part. While it concentrates, the slightest material effort of the senses multiplies incalculably the activity of the human intellect. This is the case here, where, so to speak, one sees and hears at the same time the Present and the Future.

The object of my dithyrambic eulogy of the score is not to induce the leader in musical battles, who is well up in his work, to bury himself behind the said score. He may, at the performance look in it as often or as seldom as he chooses—though he will do better to gaze on the score than on the public. If an amiable and genial artist like Rubinstein takes a pleasure in conducting one of Beethoven's symphonies by heart, and mentally sharing in the performance, he is certainly not to be attacked for it. But conducting without the score must not be regarded as a step in *advance*, as a *more than ordinary feat*—it must not be considered an effort of skill, always to be opposed, any more than as something attainable by genius alone.

However there is no danger of things going too far. If the public are really to be carried away by the conductor's *memory*, let them reserve their admiration till they see any one conduct Bach's *Passions-Musik* without the score. But even were such an act of daring successful, we should still be compelled to say: Acts of daring belong to the circus, and not the domain of art.

FERDINAND HILLER, Mus. Doc.

#### ROYAL ALBERT HALL.

*Israel in Egypt* was performed at the Albert Hall on Wednesday week, by the members of the Sacred Harmonic Society, under the direction of Sir Michael Costa, the solo singers being Madame Sherrington, Miss Vinta, Madame Patey, Mr. Sims Reeves, Mr. Montem Smith, Mr. Lewis Thomas, and Signor Foll. It will be quite unnecessary to say anything respecting a work so well known. The choruses were splendidly sung, the "Hailstone" being warmly applauded and encored. A similar compliment was paid to Mr. Sims Reeves after his artistic and magnificent rendering of "The enemy said," and to Signor Foll and Mr. Lewis Thomas after their duet, "The Lord is a man of war." The other artists were warmly applauded; in particular, Madame Patey, whose beautiful voice is heard to great advantage in the Albert Hall—which, on this occasion, was densely crowded. Sir Michael Costa's conducting was perfect.

#### MR. BRINLEY RICHARDS' MATINEES D'INVITATION.

The last of these pleasant gatherings took place on Tuesday week at the Assembly Rooms, Palace Avenue, Kensington, and was attended by a numerous and fashionable audience. Mr. Richards himself opened the proceedings by playing three pieces: Chopin's Nocturne in F minor, a study by Moscheles, and his own sparkling and popular "Première Tarantelle." But the concert-giver was Omega as well as Alpha on the occasion, winding up with his Fantasia on Welsh national Airs. All these selections were executed in Mr. Richards' best style, and elicited approbation not less unanimous than deserved; as did a performance (with Mr. Lazarus) of Weber's grand duet for clarinet and piano, in which the skill of "the Great Clarinet," was conspicuously exhibited. In the vocal department Miss Purdy distinguished herself by singing Hullah's "Storm," and Mr. Vernon Rigby was much applauded for his fine rendering of "Anita." Miss Edith Wynne delighted the audience with "The Bird and the Maiden" (Spohr), and Macfarren's "Pack clouds, away," (clarinet, in both instances, Mr. Lazarus). Miss Severn's fine contralto voice created a most favourable impression in "The blind man and summer" (Brinley Richards), and the lady deserves a special compliment for her expressive delivery of the words, which, by the way, are worth quoting—

"It may be so, for in my youth the self-same joys were mine,  
I then could see the morning rise and watch the eve's decline;  
I then could trace each living thing that came across my way;  
But now the blind man has no sun—for him it has no ray.  
And fail not, when thy knees are bent in holy pray'r at night,  
To thank thy God thou art not blind, and bless Him for His light."

The programme contained a selection of pianoforte music, in which some of Mr. Richards' pupils elicited marked approval. Among the solos may be mentioned Rubinstein's "Melody," Beethoven's Sonata (Op. 28), the *Lucia* (fantasia), and the "Barcarolle" from Sterndale Bennett's fourth concerto, as a duet. The pianoforte—a remarkably fine-toned Broadwood—well sustained the world-wide reputation of the makers.

#### MISS BLANCHE COLE.

(To the Editor of the "Musical World.")

SIR,—In your last number the following appeared:—"It is said that Miss Blanche Cole will be the star of the Seguin Opera troupe (America), in September."

Kindly give me space in your next to say that the report is not correct, as I have given up the idea of leaving England at present. Yours obediently,

4, Loughboro' Villas, Brizton, S.W.,  
July 30th, 1872.

#### MR. LINDSAY SLOPER.

(To the Editor of the "Musical World.")

SIR,—Will you kindly allow me the opportunity of contradicting the statement which has appeared in your journal, and many others, that I am about to return to America?—I am, Sir, yours obediently,

London, July 29.

LINDSAY SLOPER.

#### A QUERY.

(To the Editor of the "Musical World.")

SIR,—Dr. Chuckle, who frequently has the quartets of Pleyel, Romberg, and Haydn, at his house—he (Chuckle) playing "cello"—insists that Haydn composed a greater number of symphonies than Beethoven, Onslow, Cherubini, and Clementi put together. I said—"No." It was agreed, after a fierce discussion, that the question should be put to the Editor of the *Musical World*. Will you, sir, decide, and oblige your obedient servant,

C. CREEVES.

[Certainly not.—A. S. S.]

BRUSSELS.—On his return from London to Paris, M. Faure took this capital on his way for the purpose of inspecting the singing-classes of M.M. Cornélius, Warnots, and Chiaromonte, at the Conservatoire.

ST. PETERSBURG.—Three new operas by three Russian composers are the next novelties at the Russian Operahouse: *Pakovidianka* (The Maiden of Pakov), by Rimski Korsakoff; *Boris Godounoff*, by Mussorgski; and *Opritchick*, by Tchaikowski.

MESSRS.

## HUTCHINGS &amp; ROMER

Beg to announce that the whole of the  
Music of

GOMES'

NEW OPERA,

## "Il Guarany,"

Produced for the first time in England,  
at the

ROYAL ITALIAN OPERA;

ON

SATURDAY, JULY 13TH,

IS NOW READY.

THE OPERA COMPLETE, 21s.

LONDON:

HUTCHINGS &amp; ROMER,

9, Conduit Street, Regent Street W.

## EYLES' FUND.

THE SUB-COMMITTEE appointed to carry out the above object having resolved now to wind up this matter as expeditiously as possible, owing to the lamented decease of Miss EYLES, would feel obliged by your kindly remitting your promised Subscription to the undersigned, at your early convenience, if you have not already done so.

Immediately the total is realised, it will be applied in payment of Miss EYLES' debts (including her funeral expenses), according to the assurance given her; and any surplus will be divided amongst, and returned to, the Subscribers in proportion to the amount of their Subscriptions.

I am, yours faithfully,  
EDWARD LAND, Treasurer.

P.S.—The accounts will be made up by the Treasurer as soon as possible, and a Statement, with List of Subscriptions, forwarded to the donors.

4, Cambridge Place, Regent's Park, N.W.,  
July, 1872.

## TO CORRESPONDENTS.

DR. SHIPPING.—True, it was said, that Mdle. Scio was killed by *Medea*, but she lived long enough to sing, with great success, in *Les Deux Journées*—some years later.

DR. HAMMER.—The menagerie referred to by Dr. Hammer was said to boast amongst its attractions the ass of Balaam, the dog of the Seven Sleepers, the ant of Solomon, the Whale of Jonah, the ram of Isaac, the calf of Abraham, the camel of Saleh, the cuckoo of Belkiss, the ox of Moses, the mare of Mahomed, and the Toby of Punch. Dr. Hammer must be a very old man, as old as Mr. Punch himself—almost as old as Mr. Ap'Mutton, who was with Ajax when Ajax defied the lightning (otherwise Ajax would not have defied the lightning). Nevertheless, Dr. Hammer is wrong about the bassoon-playing gorilla. There was no such musical brute (it is evident) in the menagerie.

## NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, AUGUST 3, 1872.

THE musical year has its "dull season,"—a time when what is musically equivalent to gigantic gooseberries, and abnormal cucumbers makes its way into print, and when all sorts of people are allowed to bring out all sorts of hobbies, and ride them galore. This season is now upon us; and already one proof of its presence may be observed, in the revival of a very old discussion based upon the claims of native as against foreign musicians. But though an old topic, its interest is ever new, for the simple reason that it touches closely a large number of people. Among that large number are the great majority of our readers, to whom we need not apologise for taking the matter up.

The discussion began in the columns of the *Sunday Times*, and owes its origin to "T. O. E.," who, labouring under a sense of injustice, addressed the following letter to our contemporary:—

DEAR SIR,—Will you kindly permit me a corner in your next issue for the purpose of stating a few of the trials, privations and grievances of the British musician. The income-tax collector has recently favoured the numerous theatrical and musical establishments of London with a special visit, for the purpose of levying his contributions upon us. I fear, however, that in a great many cases disappointment will be the only reward for the faithful performance of his duty; for, what with the shameful, inadequate salaries, unjust exactions, and deluge of foreigners, who are preying upon our very vitals, few of us, indeed, will



have the pleasure of contributing our mites towards this delightful tax. There is a much greater probability of the rate-payers in different parishes having to complain of the burthen of increased poor-rates for the support of out-door paupers in shape of indigent musicians, their wives and families. The most recent case of gross injustice towards native "professors" is the following fact. I have been a member of the band (Royal Italian Opera), Covent Garden, many years. The season lasts about four months in the year. At the expiration of the present opera season, Mr. Boucicault opens the theatre for dramatic entertainments, and has engaged the services of a gentleman, recently imported from Paris, and an entire orchestra of gentlemen from the same locality, thus depriving a large number of English musicians of the means of supporting their families, as many of these people come over here season after season, like birds of prey, robbing us of our bread and butter, accepting engagements at prices we are compelled to decline; for in their case they can live on one-fourth of what it takes to support us, having no families and no income-tax levied on them, and after monopolizing all the business, and doing us an irreparable amount of injury, return home to their respective countries, to laugh at us, and enjoy their—to them—profitable visit, and repeating the same operation year after year. With the increasing price of the necessaries of life, Heaven only knows what will become of us this next winter, unless some plan can be discovered to protect us from this cruel grievance. If you, in your wisdom, can suggest a remedy, you will earn and receive the everlasting gratitude of the English musical profession at large, and that of your humble servant in particular,

T. O. E.

July 10, 1872.

The "fact" mentioned by "T. O. E." was spoken to by "the gentleman recently imported from Paris," in the following terms:—

SIR,—May I beg the favour of your insertion of the following lines in answer to "T. O. E." in your last week's impression, regretting that "T. O. E." as a musician, should have been so badly informed. Presuming that I am the recent importation from Paris he alludes to, being engaged as the musical director for the forthcoming season at Covent Garden Theatre, I beg to state, in reply, I have resided in England for more than fourteen years, and have the honour to be an Englishman by naturalization for many years past. During that period I have conducted the orchestras at the Adelphi Theatre, Cremorne Gardens, Royal Alhambra Palace, Covent Garden Theatre, &c. Out of fifty performers composing the orchestra engaged for Covent Garden Theatre, forty or more will be Englishmen. As a rule I have always given the preference to English musicians, but am sometimes compelled to engage foreigners to make my orchestras complete. I believe that I can safely state that there are very few orchestras in London that do not contain foreigners more or less. I find that good musicians, irrespective of their nationality, can always procure employment in England. This fact needs no confirmation. I therefore trust that for the sake of justice you will enable me to correct the impression caused by "T. O. E.'s" assertion, which, without a denial, is likely to place me in a false and very unfair position before the English public.—I beg to subscribe myself yours faithfully,

J. RIVIERE.

Stranraer House, Maida Vale, W., July 25, 1872.

This, we take it, is a sufficient answer to the charge of "T. O. E." and the incident need not further detain us. But upon the general question involved much might be said. Indeed, the subject invites a thorough examination; because, while it is evident on the one hand, that English musicians are placed at a disadvantage, it is evident, also, that the remedial measures most obviously suggested are those which have long gone out of fashion in all their forms. We are happily spared the necessity of saying for ourselves much that might be unpalatable, owing to the fact that "A Constant Reader" has made some common-sense remarks, to which we gladly give a place:—

SIR,—Although the statement put forth in the letter of your correspondent, which appears in last *Sunday's Times* is, in the main, substantially true, still in one or two instances it is much exaggerated. Who ever heard or read of a musician or his family so reduced as to become a burthen on the parish. Nevertheless, their trials and mortifications are of a very serious character. But, I regret to have to confess, it is in a very great measure their own fault, which I will endeavour to show. As a body musicians are less educated than any other profession, and one of the first fruits of ignorance is pride. The conductor of an orchestra looks with supreme disdain and contempt upon the members of his band, treating them with less consideration than a monarch does the meanest of his subjects, except when his proud ear detects a

mistake, when he favours the unfortunate victim with a look of withering scorn. This complaint is contagious, and the leader of the band and the principal instrumentalists follow suit, and take the same view of those holding subordinate positions in the same orchestra, while the entire band unite in a total repudiation of those gentlemen who have to officiate in the orchestra of minor theatres or public gardens. Thus, when any plan has been devised for the remedy of grievances, like those complained of in the letter of your correspondent, it is invariably frustrated through the absurd pride, or caste, or heaven knows what you may call it. I believe a society is in course of formation, having for its objects the protection of the interests of English musicians. But until this accursed class distinction is done away with, and all will unite for the common good, complaints of newspapers will have no other result than making us look and feel contemptible and ridiculous in the sight of the public. It is true that the foreign element in this country is a serious obstacle to the material progress of British musicians. But, as we cannot prevent the influx of foreigners amongst us, the best thing is to accept it as a disagreeable fact, and on the rule "that what can't be cured must be endured," join hands for the common good. Your correspondent is correct also when he asserts that so many positions are held in this country by foreigners. It is a melancholy fact that, in all the principal places of amusement in London, either an Italian, German, or Frenchman is at the head of the musical department. Look, for instance, at the two Italian Opera Houses, the French Opera, Crystal Palace, the Surrey, and Cremorne Gardens, down even to the smallest of our theatres and music halls. These musical directors or conductors, as a rule, prefer their own countrymen to those they term "foreigners," hence a large number of really talented men are kept out of engagements, which they have a perfect right to command, and the loss of which necessarily entails on them much inconvenience and suffering. Now, the only course that suggests itself to me in the present state of things is, emigration to Australia or America, where, I believe, there is a large field open for us, and where, if one thing fails, something else turns up. This is what I have made up my mind to do, and what I would advise your correspondent to do also. Then he will be free from the visit of the hated income-tax collector, and other evils which he seems to dread so much. If he goes to Australia, mutton and beef can be had at threepence per lb. If he prefers America, land can be purchased from the government for a dollar an acre. With such bright prospects before him I should withhold all sympathy if he refuses to leave the land of his birth. Nor would I insert any more letters he may write on the subject.—Apologising for trespassing on your space, I remain,

A CONSTANT READER.

Putting aside the illustrations of pride and ignorance given in this letter, as but remotely bearing on the question, it is clear that the writer hits the mark when he says that newspaper complaints make English musicians "look contemptible and ridiculous in the eyes of the public." The remedy, if there be one, lies in action, not in wallings and gnashings of teeth, and "A Constant Reader" indicates two modes of doing something—co-operation for the general interest, and emigration. The former presents difficulties almost insuperable; as, for example, the special obstacles in the way of getting musical people to work in harmony, and the almost certainty that a "strike" would lead to the filling of every orchestra with foreigners. Emigration is certainly well worth consideration; and if there be in Australia and America a "large field" open to players of talent, why, for Heaven's sake, do not those who grumble at the working of supply and demand go and occupy it?

But the fact that foreigners come here to a free market (which must always remain free) and enjoy equal rights with natives, is no reason for insolence; and therefore, we strenuously deprecate the tone of a letter addressed to our contemporary, by "A Foreign Musician." Of this the reader shall judge for himself:—

DEAR SIR,—If your plaintive correspondent "T. O. E." would make himself as proficient on his fiddle as he appears to be with his pen, he would not have to complain of "a deluge of foreigners." We are better performers than the English because we study harder, give more time to it, and are more earnest in our profession. I have no doubt that Miss Snevellicot, of the Piccadilly Music Hall, thinks that M<sup>me</sup>. Patti is robbing her of her bread and butter, and occupying a place Miss S. is better—or equally well—fitted to fill. So we foreign "birds of prey" rob your native fiddlers of the places and emoluments which

your correspondent thinks should be awarded, not to professional merit and capacity, but to parochial obligation and necessity. He regards the theatre, then, as an almshouse for indigent performers!—Yours,  
A FOREIGN MUSICIAN.

Here we have the impertinence and bad taste which adds insult to injury; and it is clear, that were such a spirit often publicly indulged, the breach between foreign and native musicians would widen to a dangerous extent. Let us hope that the question will be discussed on its merits, as one of those social problems which the age is continually presenting. Meanwhile, if we cannot hope to induce managers and *impresarios* to indulge sentiment and national feeling at a money sacrifice, we may trust that, whenever possible, preference will be shown to men who belong to our own race and country. Some such practical patriotism, more often indulged, would remove a good deal of ground for complaint.

To George Grobe, Esq.  
(From a lost "Meditation.")

IF we have a picture, with a poem, to "illustrate" or describe it, both poem and picture may be in form (without doing injury to either). Why should not the same privilege be granted to music, when a dramatic poem is to be illustrated? If the dramatic poem says all that need be said, it has no want of music to intensify what it says; but if music is called in, music must necessarily be the chief medium of expression. And why, under any conditions, should music, more than other art, be permitted to dispense with form? The incontestable superiority of Cherubini over Gluck (Wagner's master—though possessed of a faculty of tune not given to Wagner) lies in this—that, while, in a dramatic way, Cherubini does all that Gluck does, music being Cherubini's medium of expression, he constantly and religiously preserves musical form.

Beethoven, in *Fidelio*, copied from Cherubini. Beethoven (see his correspondence) proclaimed Cherubini, "the greatest dramatic composer."

Why should dramatic music be always trivial—to suit "polite ears?"—Why should one who has purchased a picture exclaim—"Lo, here is a Raphael!"—and one who has purchased a score not exclaim—"Lo, here is a Cherubini!" Why? (10,000,000 times, why?).

One word about *Lohengrin* in particular and Wagner generally. Although Wagner is essentially a poet, and a critic too, after his fashion—full of humour, brilliant wit, and searching analysis, he would fain, in his own person, represent all the arts, just as the ox, in Horace's epistle, would be trapped like the horse (ass), and the horse (ass) be tied to the plough, so would Wagner from ox become horse (ass), and from horse (ass), ox; and then, ox and horse (ass) simultaneously, thus setting at defiance the decision of the Falernian quaffing sage:—

Quam scit uterque libens—exerceat artem.

Not satisfied with being poet and critic in one, Wagner would be musician also, for which cast—utterly wanting, as he is, in the divine gift of rhythmical tune—he never could have been intended by the gods.

Why should a musical composition have three, or even five tails?—unless, as in one of the *codas* of Beethoven, whose unfinished tail is linked to tails in *embryo* by infinitely inconceivable joints. Beethoven's tail is just as long or as short

as he wishes. His tail never finishes until he is satisfied with his tail. Whereas, Schubert has sometimes half a dozen tails, all strung together, where one would do: and Schumann's joints to his unfinished tails are clumsy and artificial. Such tails are elongated, and as dreadful as the "rings" of Ezekiel.  
D. PETERS.

#### M. GOUNOD AND HIS WRONGS.

(To the Editor of the "Musical World.")

SIR,—Mr Boosey stated the offer of fifteen guineas to me was made to him through our agent, who, at that time, was Mr. D'Oyley Carte. Sir Julius Benedict is not, and never was, my agent, and I should be surprised to learn that he had made this proposal for me, knowing, as he does, my objection to the system of royalty to singers.

We all leave town to-morrow for the Continent, so, for the present, as far as I am concerned, the correspondence (which was not begun by either M. Gounod or myself) must cease.—Your obedient servant,  
G. WELDON.

Tavistock House, Tavistock Square,  
July 27th, 1872.

[We are very much obliged to Mrs. Weldon. At any rate we shall have time to take breath.—Ed. M.W.]

#### OCCASIONAL NOTES.

If we may attach any significance to the leading article (signed "E. Chavet"), in a recent number of *L'Europe Artiste*, great dissatisfaction has been expressed at some of the recent nominations of M. Ambroise Thomas to Professorships in the Conservatoire de Musique, at the head of which M. Thomas holds the post formerly held by Auber, and, before Auber, by Cherubini. Amongst those complained of recently are M. M. Bax, St. Yves, Ernst Boulanger, and Romain Bussine, as professors of singing, and M. Francois Bazin, as professor of composition. M. Romain Bussine (*L'Europe Artiste* always prints his name in italics), gets treated by M. Chavet with special scurriness. We confess that we never heard of any of these gentlemen. By the way, it is murmured, that the cause of M. Gounod's expatriating himself is disappointment at the nomination of M. Thomas, instead of M. Gounod, as chief of the Conservatoire. We don't believe it.—Madame Viardot-Garcia comes under the lash of M. E. Chavet, in the most recent number of his paper—and for similar reasons.

A FORGOTTEN composer, once celebrated, M. Carafa, has just died in Paris, at the age of 87. He was born at Naples on Nov. 28, 1785, and at a very early age studied music under Professors Piaggi and Fenaroli. Compelled to serve in the Neapolitan army, he was made prisoner by the French at Campo Tenese, in Calabria, in 1806. Prince Murat took a fancy to him, and attached him to his service as an equerry. He served in the expedition to Sicily with the rank of captain, in Murat's Guards. The events of 1814 relegated Carafa to his former musical pursuits. He speedily brought out an opera, *Il Vascello D'Ocidente*, which was well received at the Del Fondo Theatre, Naples. Several other works, *La Gelosia Corretta*, *I Due Figaro*, &c., &c., followed in quick succession. In 1821, Carafa de Colobrano came to Paris, and soon obtained letters of naturalization. His first work (produced at the Théâtre Feydeau, now the Opéra Comique), *Jeanne d'Arc*, was rather a failure than otherwise; but his next, *Le Solitaire*, raised him to a great height of popularity. It will be a surprise to the young generation of the musical world to learn that his *chef d'œuvre* was *Masaniello*. Nevertheless, the immense success of *La Muette de Portici*—for that was the name under which Auber's *Masaniello* was brought out at the Opéra Comique—completely eclipsed Carafa's work on the same theme. Carafa enjoyed the friendship of Rossini, for whom he composed some ballet airs for *Semiramide*. He was elected a member of the Institute in 1837, and was an officer of the Legion of Honour since 1847.

MISS NILSSON'S MARRIAGE.—An artist of the *Graphic* was present on the occasion of the marriage of Miss Nilsson, and sketches of the ceremony will shortly appear.

## ALBERT WEBER.

(From "Watson's New York Art Journal.")

The subject of this sketch—Mr. Albert Weber—whose name is familiar from one end of the land to the other, to all who read the newspapers, does not owe his distinction altogether to his liberal system of advertising. To the smaller community who know him, he is esteemed and respected for being, in the strictest sense of the term, a self-made and self-sustaining man, who has conferred honour and profit on the community by the labour of his hands, and by the concentration of his abilities upon an industry which of late years has occupied a very large share of public attention, viz., the manufacture of pianofortes.

Albert Weber, personally, is one of the most remarkable instances of successful perseverance and intelligent thrift which our energetic people have furnished. Like thousands of others of his countrymen, he came here from Bavaria, a poor young man, with no other capital than a stout heart, an indefatigable will, and a strong constitution. This was in 1845, and he was then but sixteen years old. He adapted himself to the country with marvellous rapidity, and although but a journeyman pianoforte-maker, he saw anything was attainable here to a man who had the pluck and perseverance to command it. Nature had done a good deal for him in bestowing upon him one of those indomitable and elastic characters which seem to enjoy the overcoming of obstacles. Education and early influence had determined his future in the direction of music, and he had not been here many months before we find him breaking away from the journeyman's bench, and laying the foundation of his subsequent career as a master manufacturer.

The want of capital is no detriment to such a man. What money cannot supply he possessed in himself—courage and confidence. What money alone can supply, he commanded by the sheer drudgery of labour. He hammered and planed by day, and gave music lessons at night. He played the organ in a church on Sundays. He did whatever his hands found to do, and did it to the best of his ability. This is the old story of Benjamin Franklin, Hugh Miller, and Robert Stephenson over again. You might as well try to keep a lusty boy in pinafores all his life as to fasten such a man permanently to the journeyman's bench. The whole boundless continent is his for experiment and triumph the moment he puts his foot on it; and luckily the continent seems to respond to the tread of such a man with kindness as if it knew how much of the blood and bravery of the world come with intelligent and indomitable workers. Albert Weber took his place among the piano manufacturers in an humble way, at a time when success to the best of them was problematical. His little factory in West Broadway, near Canal Street, in New York City, was as unpretentious and unpromising as any in the metropolis, and had to contend with firms whose names and work were circulated over the world. At the end of two years, however, he had shown his flourishing rivals of what stuff he was made. There was something in the man's work that reflected the man himself, and made its way against all obstacles. Then he was burnt out, and from the ashes of his factory in West Broadway, he arose and girded himself, and when the smoke cleared away, and the world came to look for him, he was established in a five-story marble building, 115 feet deep, at the corner of Broome and Crosby Streets; and a factory had sprung up in Wooster Street. What fire could not destroy, the war could not kill. From this time out Mr. Weber took his place among the prominent pianoforte-manufacturers, and challenged equally with them the criticism and confidence of the public.

The journeyman was now a master; but he had lost none of the early clear-sighted ambition. The moment he could command sufficient capital, he began the construction of an improved factory, upon ground selected by himself, on the corner of Seventeenth Street and Seventh Avenue. The magnitude and superiority of this structure amazed the piano-making community, when it reflected that but yesterday Mr. Weber was a workman in one of their shops. It was finished in 1867; but it has been twice enlarged since that time, and Mr. Weber, we understand, has just completed the purchase of four adjoining lots at a high figure, for a further extension, which, when completed, will make this the largest, as it is the most scientifically appointed, of any similar factory. Nor was the marble store in Broome Street at all commensurate with his trade. We next find him in Fifth Avenue, in the heart of that aristocratic neighbourhood, permanently ensconced in a magnificent establishment, the warehouses of which are noticeably in advance of anything of the kind hitherto seen in the city.

We have thus sketched the progress of the man from the bench to the proprietorship of one of the largest and best known industries in the country; and the most casual observer will be struck by the rapidity and inevitableness of his progress. A man who, a few years ago, was one of the many toiling mechanics who depend upon their daily labour for sustenance, was also one who turned circumstances to his own use, defied adversity, fought down opposition, and wrung recognition from

the unwilling ranks of competition; and to-day he stands among the foremost men in his business—a capitalist, but a worker still. The lesson of this personal experience is a noble one. It illustrates the heroism of labour, which is the characteristic of our country, and it points anew the moral, that all things are possible to energy, faith and resolution combined. Personally Mr. Weber is singularly popular, not alone with the large number of operatives who look to him for employment, but with the musical community and the public at large. To a peculiarly mirthful and buoyant temperament is to be added the sterling character of a well-balanced, clear-sighted, and cool-headed executive business intellect, which has won for him the estimation of the entire commercial community. A whole chapter might be written upon the improvements which he has effected in his factory, both in the use of machinery, and in the treatment of his *employés*; and another might be written upon the grand, square, and upright pianos, which now carry his name wherever civilization exists. But these things do not properly belong to a memoir.

We can only add, in conclusion, that Mr. Weber's instruments have been pronounced second to none by all the famous artists and connoisseurs who have visited America; and his business which has grown so marvellously within twenty years, is still expanding, requiring new facilities and new powers of production constantly to meet the demand it has created. So that we hazard nothing in predicting that this workman will be one of the wealthiest, as he is already one of the most influential and popular of the master intellects of this creative age, and that before many years have elapsed.

## OUR CONTEMPORARIES.

The *Standard*, in its *résumé* of the Royal Italian Opera season, thus speaks of the few (too few), appearances of Mme. Parepa-Rosa:—

"The appearance of Mme. Parepa-Rosa, first as Donna Anna in Mozart's *Il Don Giovanni*, and afterwards as Norma in Bellini's opera, constituted one of the most brilliant and successful *entrées*, after a lengthened absence, it has ever been our pleasant duty to record. The magnificent voice of this gifted artist, combined with her unrivalled musical skill and splendid acting, produced such an effect that it was easy to account for the success which has attended her campaign to the Transatlantic States, whilst at the same time it evoked regret that such great talents will be so intermittently at the command of English audiences. The reception Mme. Parepa-Rosa met with, and the ovations she received on all three occasions of her appearances will, it is hoped, convince her that as often as she sets foot on English soil she will meet with a welcome as cordial as it is in the nature of an English public to offer."

To which we say, with all heartiness—"Amen."

MISS EMILIE GLOVER, of Dublin, gave a concert in St. George's Hall, on Friday evening, the 26th ult. The national music of Ireland, of course, was in the ascendant in the programme, and the national instrument, the harp, found a worthy exponent in the *beneficiaire*. The other artists were Miss Lina Glover, Miss Annie Brooks (a young *debutante*, pupil of Professor Glover, who possesses a well cultivated voice, and made a highly favourable impression), and Mr. George Perren. The concert went off capitally, and the duet for harp and piano, "Erin," the composition of Miss Emilie Glover, called forth warm applause. Miss Lina Glover and Mr. George Perren acquitted themselves to the evident satisfaction of the audience, and Miss Glover may be congratulated on the success of her concert.

WEIMAR.—The Abbaté Franz Liszt will not spend the summer in Hungary as he at first intended. He will not visit Szegessard before September, or Pesth before November. The reason is that the Grand-Duke of Weimar has invited him to be present at the wedding festivities of his son, the Crown Prince, just as he was present, in 1843, at his (the Grand-Duke's). The wedding itself takes place at St. Petersburg towards the end of August, but will be kept, also, on the Wartburg here with vocal festivals, concerts, and tournaments. The Abbaté has not only accepted the invitation, but promised to compose the music for the occasion.

VIENNA.—In addition to the usual pension of a *Capellmeister's* widow, the Emperor of Austria has granted Mme. Esser a certain sum for the education of her children.—On the 27th July, Herr Randhartinger, Imperial *Capellmeister*, celebrated his seventieth birthday. His friends got up a little *fête* on the occasion, one feature of it being the performance of a "Missa Solemnis" of his composition in the Dominican Church. Herr Randhartinger, who has been actively engaged in the exercise of his profession for more than fifty years, has composed a large number of masses, offertories, and motets; he is, also, well-known as a song-writer. He was on intimate terms of friendship with Beethoven and Schubert. The Abbaté Franz Liszt studied counterpoint with him, and Salieri was their master. Herr Randhartinger began life as a singing-boy or chorister; he ends it as a *Capellmeister*.



## REVIEWS.

C. POTTER.

*The Author's Manuscript Musical Journal.*

THIS is an attempt to open a door of utterance for those amateur composers whom not even the easy good nature of musical publishers will render articulate. It is a refuge for the destitute—a casual ward for homeless authors, and, as such, there need be little fear of a dearth of applicants for admission. Two numbers are now before us, the first containing a song, "Britannia," the second a Schottische, "The Golden," both being the work of Edward Johnson. We cannot say much for "Britannia." The music is painfully amateurish and stale, while, as for the verses, it will be enough to quote one:—

"Britannia's name is heard afar,  
Wherever man you trace,  
And like a brilliant, shining star,  
Sheds lustre o'er the race.  
The whole world passing in review,  
No happier land there'd be  
Than Britain, with her giant trade,  
That rules the land and sea."

Mr. Johnson's Schottische is as good as many others which have attained the dignity of engraved plates.

CHAPPELL &amp; CO.

*A Sequel to the First Series of Music Copy Books.* By WALTER MAYNARD. (With key.)

IN this addition to his excellent series of Copy Books, Mr. Maynard teaches the practical application of the rules of harmony already laid down. His plan is to furnish figured melodies and basses, with useful and explanatory foot-notes, so that the pupil may supply what is wanting in either case. The key shows the same themes as harmonized by Mr. G. A. Macfarren, thus supplying the highest corrective and example. It will be necessary, however, to impress upon the pupil that the key is only for consultation, when he has done his very best, unassisted. Otherwise used, it will, like keys in general, be a drawback rather than a help.

W. CZERNY.

*Cupid.* Ballad. Words by S. RAM, Esq. Music by RICHARD DE VALMENCY.

WE see very little to admire in this song. The subject, though sometimes called "ever new," is trite in this particular phase of it, besides which, the composer gives the voice such unvoiced intervals as the major seventh.

C. SHEARD.

*The Snow is on the Hills.* Ballad. Written by FRANK W. GREEN, Esq. Composed by W. C. LEVEY.

WITHOUT having any claim to originality, this ballad deserves to be called pretty and effective. It is simple, both as to melody and accompaniment, needing only a good singer to make an impression upon all who love an unaffected English ditty. The words, which present another version of "John Anderson," are well written and above the average.

*I will have an English Girl.* Song. Written by J. P. WOOLER, Esq. Music composed by W. H. MONTGOMERY.

THE very laudable resolution expressed in the title of this song at once raises curiosity to know more of Mr. Wooler's sentiments. Here they are, then, fairly well stated:—

"Oh! rare may be the loveliness, and bright may be the glance,  
Of soft Italian maidens, or the sunny girls of France,  
But never shall I covet these, far dearer do I prize  
A loving smile from English lips, a glance from English eyes.  
If all the world were free to me, to choose where'er I would,  
Throughout the radiant order of its glowing maidenhood,  
Of all earth's brightest, fairest maids, I would elect the pearl  
Of artless, loving, merry-hearted, modest English girl."

Amateur tenors of gallant tendencies will of course note this song. They will find the music simple and easy—just such music as leaves the words to make their full effect.

*The Meeting of the Fays.* Song. Written by NELLA. Music composed by HENRY PARKER.

THIS is a pretty and well-written song, with a "middle movement," in different time and key, which imparts variety and interest to the ensemble. Our only objection to it is a very tame and elementary return from the sub-dominant key to the original tonic. Mr. Parker might easily have written something better, having decided to write anything at all.

*It is not always May.* Song. Poetry by LONGFELLOW. Music composed by C. GOUNOD.

THIS song, originally published by Messrs. Chappell & Co., and sung by Mr. Santley at the Monday Popular Concerts, is now included in the cheap "Musical Bouquet" series. We need not re-discuss it.

LAMBORN COCK &amp; CO.

*Without thine ear.* Poetry by LORD BYRON. Music by CHARLES SALAMAN.

MR. SALAMAN'S music is seldom easy, and the song before us requires considerable study. Of its merits there can hardly be two opinions; while the composer deserves unqualified praise for disdaining to stoop to a popular level, preferring rather to consult the demands of his art.

*Oh! Linger (a song of Delos).* Poetry by Mrs. HEMANS. Music by CHARLES SALAMAN.—*Katie.* Scotch song. Music by CHARLES SALAMAN.

THE remarks just made apply in equal degree to the first of these two songs, but we should not be surprised to find the Scotch ditty a greater public favourite. It is written with taste, and embodies a considerable amount of character, which, if not recognizable by a North Briton, is, at all events, striking and attractive.

*Cease your Funning.* Old English Air. Arranged for the Pianoforte by WESTLEY RICHARDS.

MR. WESTLEY RICHARDS is an adept at transcription, and his skill could not appear to greater advantage than in the work before us. The arrangement is peculiarly brilliant and effective; needing, therefore, an executant of considerable powers.

CRAMER, WOOD &amp; CO.

*Why ask me to repeat my Love?* Duetting. Words by Mrs. M. A. BAINES. Music by JANE SCHENLEY.

THE only drawback to this easy and pleasant duet lies in the unmelodic character of the second part. The fair composer is evidently a novice at combining two melodies. Let her study how to do this well and her duets will then find more ready acceptance. Mrs. Baines' verses are excellent, being rhythmical and poetical to a degree rarely found in "words for music." There is room for a skilful pen in this particular branch of literature, and we hope frequently to meet with Mrs. Baines' effusions.

DUNCAN DAVISON &amp; CO.

*The Bells.* A Brilliant Fantasia by FREDERICK ARCHER.

THE Themes of this Fantasia are selected from those used in connection with the famous drama lately played at the Lyceum. This is enough, of itself, to make the work popular; but we may add that Mr. Archer's transcription is cleverly done and highly effective. Moreover, it is not difficult; and all the most trying passages are carefully fingered. The piece has a handsome title-page, printed in colours.

*The School Girl (or School Boy).* Song. Words and Music by R. T. GRUBBONS.

A bright and lively song fitted for youth of either sex, easy, and adapted for popular home use.

*A Whirligig.* Bagatelle for the Pianoforte. Composed by Mrs. MOUNSEY BARTHOLOMEW.

THE title of this effusion suggests its character, and we need only state that Mrs. Bartholomew has infused all needful life and sustained vigour into her *moto continuo*. It makes a capital piece for practice in lightness of touch and fluency of execution; while it is highly pleasing and effective as a means of display. Key—A minor.

*Two Waltzes for the Pianoforte.* No. I, "Love You;" No. II, "Autour du Lac." Composed by JULES KLEIN.

IT is no easy matter to write a Waltz with originality about it, or that compares favourably with the many excellent things of the kind already in existence. Respecting those before us, we do not say that they are worthy to rank with the best; but at all events, they may claim a distinguished place by reason of agreeable themes.

*Venice: A Descriptive Sketch for the Pianoforte* by RICHARD HOFFMAN.

IN this piece the composer has sought to illustrate "Midnight," "The Gondola," "The Cavalier's Song," "The Boatman's Song," and "The Carnival;" the result being a very prettily descriptive work, full of fancy and displaying no mean skill. Amateurs who love descriptive music, and are of sentimental tastes, cannot do better than add "Venice" to their repertory. By its help they may conjure up a vision of the beautiful Bride of the Adriatic.

*A Rustic Dance.* By J. MALLANDAINE.

THIS spirited and characteristic little dance is the one lately used in the Lyceum representation of *The Bells*. Mr. Mallandaine has rarely produced anything more full of life and melody.

*Bonheur.* Melodie Romantique pour piano par G. TARTAGLIONE.

THOUGH belonging to a familiar order of pianoforte pieces, this Melodie (in E flat), will not be unacceptable. It is well written and tuneful—qualities of which we can never have too much.

ROME.—Signor Jacovacci, manager of the Teatro Apollo, is said to have engaged M<sup>me</sup>. Sasse for the Carnival season.

## WAIFS.

Signor Carafa, the well-known composer, died on the 26th ult.

It is contemplated to erect a monument in Vienna to Beethoven.

An ex-priest lately made a *début* at Pesth, in the part of Don Giovanni.

The orchestra alone of the Boston Jubilee cost some £3,000 per day.

Sir Michael Costa will spend part of his holiday at Naples, his native city.

Madame Adelina Patti left London for Hombourg, on Friday week last.

Signor and Mdme. Foli leave town for the Continent on Monday next.

Mr. F. H. Cowen is writing an overture for the Norwich Musical Festival.

M. Gounod has left London for Spa, where he intends giving some concerts.

M. and Mdme. Sainton left last Monday for their country house near Boulogne.

M. Ferry of the *Comédie* has been named director of the Grand Théâtre, Nantes.

M. Faure has left London for Brussels. Thence he goes, with his family, to Etretat.

There is said to be a very bad prospect of an opera at Calcutta for the next season.

M. Dufour, publisher of the *Gazette Musicale* for nearly sixteen years, died on the 25th ult.

A chorus singer in the Paris opera won the 100,000 franc prize in the municipal lottery.

Madame Nilsson-Rouzeaud and her husband have gone to pass their honeymoon in Switzerland.

Professor Glover's last organ recital, at the Royal Albert Hall, took place on Thursday last.

Mdlle. Emma Albani, of the Royal Italian Opera, is engaged for the Norwich Festival this autumn.

The first prize of the Paris Conservatoire has just been won by M. Boyer, a pupil of M. Mocker.

A 10,000 dol. opera-house was won in a raffle, by a small street boy of Milwaukee, on the 4th ult.

The Tuesday Peoples' Concerts, at the Royal Albert Hall, will be continued until the end of September.

The receipts of the Boston Jubilee were about £100,000,—a large sum, but very far short of the outlay.

Some ardent partisans of General Grant have offered a prize of 500 dols. for the best electioneering song.

A Lauenbourg musician, Eggert by name, has set his own music to the story of *Der Freischütz*. He is not pleased with that of Weber.

We are glad to be informed that Sir Edwin Landseer is gradually but surely recovering from his recent long and severe indisposition.

Mdlle. Sesi has taken the pretty villa at Passy, once occupied by Mdme. La Grange. Mdlle. Albani is also residing in the same Parisian suburb.

A legacy of £5,000 has been left towards the restoration of Salisbury Cathedral, and donations have been given for the erection of three additional statues on the west front.

It is stated that Signor Mario has been lately singing at Rome, privately at court, with decided success, the Italian journals affirming that the freshness of his voice has returned.

Mr. Oberthur has left London for a town in Germany. He gives a concert at Kissingen, on the 10th of August, in conjunction with Mdlle. Natalie Carola, and thence proceeds to Carlsbad.

Two new songs composed by Mr. George Tolhurst—"Abide with me," and "Fear thou not, for I am with thee"—were produced for the first time at a concert at Lower Norwood, on Tuesday evening.

A letter from Norwich states that it is announced that, in consequence of the pressure of other arrangements, the Prince and Princess of Wales will be unable to attend the approaching musical festival at Norwich.

The celebrated tenor Herr Sonthheim has retired from the stage, Lionello, in *Maria*, being his last part at Stuttgart. This artist ought long ago to have been heard in London, where so many Germans are tolerated.

At the annual concert of Dulwich College, at which Mr. Sims Reeves and Mr. Santley afforded their aid, the programme contained compositions by Haydn, Mendelssohn, Schubert, Abt, E. J. Loder, Braham, A. Sullivan, J. L. Hatton, Macfarren, Blumenthal, and A. Reichardt. The part-singing of the boys, under the direction of Mr. J. Brabham, college organist, evidenced training.

Mr. John Boosey will commence a tour in the "provinces," early next October, his principal artists being Miss Edith Wynne, Madame Patey, Mr. Arthur Byron, and Mr. Patey, with Mr. George Forbes as pianist and conductor.

The new theatre at Milan, to be called the Teatro Donizetti, will be opened at the end of August, with Meyerbeer's *Ugonotti*, to be followed by the *Favorita*. The Scala is to open with a new opera by Señor Gomez, called *Fosca*.

There may be honour among thieves, but there seems to have been none among the members of Mr. Gilmore's big chorus. It was understood that their tickets were non-transferable; nevertheless their tickets were transferred in shoals.

Mr. J. H. Cowen has left London, for Germany and Switzerland, and will return to England in time to be present at the rehearsal of his concert-overture, composed expressly for the Norwich Festival. Mr. Cowen is writing the music of an opera, the libretto of which is by Signor Mottini.

At a musical party given last week by Viscount Dupplin, His Royal Highness the Prince of Wales was present. Mr. Wilhelm Ganz had the honour of playing several of his pianoforte compositions on the occasion, and Signor Gardoni sang a new song, composed by Mr. Ganz (the words by Louisa Gray), entitled, "God save the Prince of Wales," of which His Royal Highness has graciously accepted the dedication.

The libretto for the *cantata* which Signor Schira is composing for the Birmingham Festival, of 1873, is from the pen of Mr. Desmond L. Ryan, the worthy son of one who, in his day, and in his line, had few superiors—we mean the late Desmond Ryan, for twenty years editor of the *Musical World*. The subject of the libretto is taken from that which inspired Laureate Alfred Tennyson with his "*Lord of Burleigh*."

It may be instructive to some church corporations to learn what Plymouth Church, Brooklyn, pays for its choir music. The salaries for the year ending May 1st, 1872, were as follows: Soprano Solo, 1,000 dols.; Alto Solo, 1,500 dols.; Tenor Solo, 1,000 dols. Mr. H. Camp receives for his services as Director, Basso Solo, and for leading the singing in prayer meetings and Sunday School, 2,000 dols.; Organist, 1,500 dols.

After entertaining the public for two consecutive seasons with unflagging spirit, and without relaxation, Mrs. German Reed and her Company are about to rest from their labours for a few weeks. The Gallery will close on the 17th of August, and re-open at the commencement of October, when novelties by Mr. F. C. Burnand, Mr. W. S. Gilbert, and other authors will be produced. As the present entertainment is exceptionally good, we should advise those who have not yet seen it, not to let slip an opportunity during the forthcoming fortnight of visiting this fashionable place of amusement.

Madame Adelina Patti (La Marquise de Caux) has consented to sing in Paris, at the request of Madame Thiers, once in the *Huguenots*, for the benefit of the sufferers from the war. She will sing at Hombourg for a few nights, prior to her engagement at St. Petersburg, and thence will go to Vienna, to play during the first two months of the Exhibition, arriving in London in May, 1873, for Covent Garden, where she has renewed her engagement for two years, at £200 per night, reserving her own *répertoire*. At the end of the season, 1873, Madame Patti will make a tour in the United States, under the direction of her brother-in-law, Herr Maurice Strakosch.—*Athenæum*. [Credat Judeus.—A. S. S.]

The opera season strikes me as having been more than usually grand, and all the foreigners are loud in their praise of the performance, though they cry out about the prices. What amuses me chiefly in the season is that Pauline Lucca has been able to rouse the London public to a pitch of enthusiasm resembling that of Vienna or St. Petersburg. They used to be as cold as stones, even to their greatest favourites; and yet a London audience is—except a Viennese—the most appreciative in Europe. The French know nothing of music; and the modern Italian prefers a ballet in ten acts. Lucca, in *Der Freischütz*, attracted a young gentleman to an opera for the first time in his life. This was the Prince \* \* \*, who went home so excited that he could neither eat, drink, nor sleep—GALITZIN ROMANOFF.

About three months ago the wife of a commercial traveller, named George Weippert, applied for assistance at the Lambeth Police-court, her husband having mysteriously disappeared. According to the report, "Mr. Chance gave her some relief, and desired her to ascertain whether her husband belonged to any secret society." At the Birmingham Police-court, on Tuesday, the missing husband appeared in the dock, charged with obtaining board, lodging, and money, to the amount of £29, on false pretences, from Mr. Jones, landlord of the Coach and Horses Hotel, New Street, Birmingham. Mr. Rowlands said that the prisoner, who had acted as traveller to Messrs. Williams, music publishers, of Paternoster Row, London, came to the

hotel kept by Mr. Jones in May. He said he was Sydney Smith, the well-known musical composer and pianist, and, on the faith of that representation, was allowed to remain ten weeks at the hotel. Mr. Jones, proud of his visitor, introduced him to his friends and to several tradesmen, who were induced to supply "Mr. Smith" with goods. The prisoner was an excellent pianist, and his talents favoured the deception. A few weeks ago he brought a young lady to stay with him, and said she was "Mrs. Smith." The facts coming to the knowledge of the real Sydney Smith, he instructed Mr. Rowlands to proceed against the impostor. The cartes of the real and counterfeit "Smiths" were shown to the magistrates. Mr. Sydney Smith will attend the court on Wednesday week.

Mr. Austin's concert at the Royal Albert Hall, on Monday next (the Bank Holiday), will no doubt draw a large audience. Mr. Sims Reeves, Signor Foli, and Madame Parepa-Rosa are the principal vocal, and four military bands, the instrumental attractions.

COPENHAGEN.—Some members of the Stockholm Opera are at present making a tour through the Swedish provinces, performing operettas, and detached acts from grand operas. From Malmö, where they were exceedingly successful, they intended coming here. The Copenhagenites are not used to performances in the summer months, but, as the Exhibition has attracted an immense number of Swedes and other foreigners, the enterprise may prove a profitable one. According to report, a concert-party, including M<sup>me</sup>. Trebelli-Bettini, and her husband; M. Jules de Swert; and other known artists, will visit this capital in the autumn.

BADEN.—The fifth Matinée for Classical Orchestral Music was exceedingly well attended. M. Vieuxtemps played the first movement of his grand Concerto in A major, and his Fantasia with Tarantella. He was enthusiastically applauded. The pianist was M<sup>lle</sup>. Anna Meyer, from Strasburg, the pieces she performed being a "Rêverie," by Gutmann, a short Waltz, by Chopin, and the Serenade by Mendelssohn. The orchestral pieces were the "Largo appassionato" from the Sonata, Op. 2, No. 2, by Beethoven, and the C minor Symphony by J. Abert, a work considered superior to the "Columbus Symphony" of the same composer.—At the sixth Matinée, Herr Auer was the violinist. He favoured the audience with Herr Bruch's Violin Concerto, a melodious Adagio by Dr. Spohr, and the "Perpetuum Mobile" of Paganini. He was the object of a flattering reception. Herr Ehrlich, of Berlin, was the pianist. He played Schumann's A minor Concerto, and a Nocturne and Scherzo by Chopin. The orchestral pieces were two movements from the Symphony in B minor, by Franz Schubert, and the "Pilgrims' March," from Hector Berlioz's Symphony of *Harold in Italy*.

VIENNA.—The Society of the Friends of Music have appointed Herr Brahms to direct their concerts next season, and have already fixed on their programme. Among the more important works figure Handel's *Samson*, Mendelssohn's *Walpurgisnacht*, Two Cantatas by J. S. Bach, and Cherubini's *Requiem*.—As our readers may be aware, a Committee has been formed for the purpose of erecting a monument to Beethoven. The members are devoting their best energies to their self-imposed task. They have already succeeded in obtaining a site from the Board charged with the extension of the city. This site is the ground laid out as a garden in front of the Academic Gymnasium. It is particularly well adapted for the purpose, because the monument to be erected on it will form, as it were, a link between the principal buildings of the capital and the recently inaugurated Schubert Memorial. The project, by the realization of which Vienna will pay off a debt of honour it owes the master, is now fairly launched. At present the Committee are limited for funds, but they will no doubt soon be in a position to advertise for designs, and Germany will assuredly come forward liberally with subscriptions, so as to enable the Committee to carry out, in a manner becoming the great master, the design eventually selected.

## Advertisements.

### THE VOICE & SINGING

BY  
ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.  
Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grial, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or Public Speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

## BOOSEY & CO.'S NEW PUBLICATIONS.

### THE BLACK DOMINO.

THE ROYAL EDITION of AUBER'S "DOMINO NOIR" is published, with Italian and English Words. Price 2s. 6d. in paper; 4s. cloth, gilt edges. This Edition (the first that has ever appeared in Italian) contains the additional music composed by Auber for England, including two songs and a chorus never before published in any country.

BOOSEY & CO., HOLLES STREET.

Monthly, Price 1d., Post free, 1½d.

### THE CHORALIST,

A POPULAR MISCELLANY OF PART MUSIC,

(With English Words.)

Each number contains two celebrated compositions. The JULY NUMBER contains "OH, MY LOVE IS LIKE THE RED, RED ROSE," and "SCOTS WHA HAE WI' WALLACE BLEED." The seven numbers for 1872 (fourteen pieces), post free nine stamps.

London: BOOSEY & CO., Holles Street.

### DREAMS.

NEW SONG,

By J. L. MOLLOY.

Sung by Mr. SIMS REEVES with great success.

Price 4s.

BOOSEY & CO., Holles Street.

### MY TRUE LOVE HAS MY HEART.

NEW SONG,

Composed expressly for M<sup>lle</sup>. Tietiens,

By J. BLUMENTHAL.

Now Ready, price 4s.

London: BOOSEY & CO., Holles Street.

LONDON:

BOOSEY & CO.,  
HOLLES STREET.



# SYDNEY SMITH'S FIVE NEW PIECES.

## Le Prophète.

GRAND FANTASIA ON MEYERBEER'S  
OPERA.

PRICE FOUR SHILLINGS.

## Preciosa.

FANTASIA ON WEBER'S OPERA.

PRICE FOUR SHILLINGS.

## Mendelssohn's Scotch Symphony.

PARAPHRASE.

PRICE FOUR SHILLINGS.

## Air Irlandais Varié.

PRICE FOUR SHILLINGS.

## Fête Militaire.

MORCEAU BRILLANT.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,  
HANOVER SQUARE.

## WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

### MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

### TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

SEQUEL TO THE ABOVE—Price 6d.

KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph*.

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World*.

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's*.

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra*.

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times*.

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo*.

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard*.

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News*.

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch*.

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World*.

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian*.

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury*.

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier*.

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier*.

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courier*.

"A very useful idea, that will lighten the drudgery of music."—*Malvern News*.

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald*.

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News*.

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times*.

MAY BE HAD OF

CHAPPELL & CO., 50, New Bond St., London,  
Or of any Musician in Town or Country.

# COMPOSITIONS FOR THE HARP,

BY

## JOHN THOMAS

(Harpist to Her Majesty [the Queen, and Professor of the Harp at the Royal Academy of Music.)

### HARP SOLOS.

#### THE SEASONS.

Spring (Characteristic Piece) .....	4	0
Summer (Ditto) .....	4	0
Autumn (Ditto) .....	4	0
Winter (Ditto) .....	6	0
Hymn (from Winter) published separately .....	3	0
Pensive and Joyous (Fantasia) .....	4	0
La Méditation (Ditto) .....	4	0
L'Espérance (Mazurka) .....	4	0

#### FOUR ROMANCES.

The Tear .....	3	0
The smile .....	3	0
The Parting .....	3	0
The Remembrance .....	3	0
Le Soir (Premier Impromptu) .....	3	0
Le Matin (Second ditto) .....	3	0

#### TRANSCRIPTIONS.

"Moonlight Sonata" .....	9	0
Adagio from "Moonlight Sonata" .....	3	0
The Harmonious Blacksmith .....	3	0
La Source .....	4	0
Una furtiva lagrima (L'Elisir d'Amore) .....	3	0
M'appari tutt' amor (Martha) .....	3	0
Assisa a piè d'un salice (Otello) .....	3	0
Nocturne (Dreyschock) .....	3	0
Prendi, L'anel ti dono (La Sonnambula) .....	3	0
Six Studies (Series 1) .....	15	0
Six Studies (Ditto 2) .....	15	0
First Concerto (in B flat), Harp Part .....	12	0
Orchestral Accompaniments .....		

### HARP AND PIANOFORTE DUETS.

Grand Duet, in E flat minor .....	15	0
Duet on Gounod's "Faust" .....	10	0
Duet on Melodies from "La Sonnambula" .....	10	0
Scenes of Childhood (No. 1), on Welsh Melodies .....	8	0
Cambria (No. 2), Ditto .....	8	0
March of the Men of Harlech .....	4	0
Souvenir du Nord, on Russian Melodies .....	8	0
Andantino, from First Concerto .....	6	0

#### SIX GEMS FROM VERDI'S OPERAS.

Miserere and Tu vedrai (Trovatore) .....	6	0
Il Balen and Di tale Amor (Trovatore) .....	6	0
Si, la stanchezza m'opprime (Trovatore) .....	6	0
D'Amor sull' ali Rosée (Trovatore) .....	6	0
Un di, ei ben rammentomi (Rigoletto) .....	6	0
La Sicilienne (Les Vêpres Siciliennes) .....	6	0

#### FOUR DUETS FROM MEYERBEER'S "DINORAH."

Shadow Air .....	6	0
Cradle Song .....	6	0
Fanciulle che il core .....	6	0
Santa Maria .....	6	0
L'Olivia (Valse) .....	6	0
La Gassier (Valse) .....	6	0
Il Bacio (Valse) .....	6	0
L'Ilma (Valse) .....	6	0
L'Estasi (Valse) .....	6	0
Ben è Ridoicolo (Canzone) .....	6	0

### DUETS FOR TWO HARPS.

Grand Duet in E flat minor .....	15	0
Duet on Melodies from "La Sonnambula" .....	10	0
Scenes of Childhood (No. 1), on Welsh Melodies .....	8	0
Cambria (No. 2), Ditto .....	8	0
March of the Men of Harlech .....	4	0
Souvenir du Nord, on Russian Melodies .....	8	0

### SONGS WITH HARP ACCOMPANIMENT.

An Exile sighed alone .....	3	0
Oh! where art thou dreaming? .....	3	0
Alfred's Song in the Danish Camp .....	4	0
There be none of Beauty's Daughters .....	4	0
O, merry are the bridesmaids (Bride of Neath Valley) .....	2	0
Home and Love .....	3	0
Thou art the Star .....	3	0
Land of the Minstrel and Bard (Gwlad Telynor a'r Bardd), Welsh patriotic Song and Chorus .....	3	0

### WELSH MELODIES.

#### ARRANGED AS SOLOS FOR THE HARP.

##### CONTENTS OF VOLUME I.

1. Llwyn Onn (The Ash Grove) .....	3	0
2. Clychau Aberdyfi (The Bells of Aberdovey) .....	3	0
3. Per Alaw (Sweet Melody—Sweet Richard) .....	3	0
4. Codiad yr Haul (The Rising of the Sun) .....	3	0
5. Rhyfelgyrch Gwyr Harlech (March of the Men of Harlech) .....	3	0
6. Riding over the Mountain (Melody by John Thomas) .....	3	0
7. Morva Rhuddlan (The Plain of Rhuddlan) .....	3	0
8. Serch Hudol (Love's Fascination) .....	3	0
9. Codiad yr Hedydd (The Rising of the Lark) .....	3	0
10. Y Gadlys (The Camp—Of noble race was Shenkin) .....	3	0
11. Merch Megan (Megan's Daughter) .....	3	0
12. The Minstrel's Adieu to his Native Land (Melody by John Thomas) .....	3	0

##### CONTENTS OF VOLUME II.

13. Bugeilio'r Gwenith Gwyn (Watching the Wheat) .....	3	0
14. Nos Galan (New Year's Eve) .....	3	0
15. Dafydd y Garreg Wen (David of the White Rock, or the Dying Bard to his Harp) .....	3	0
16. Tros y Garreg (Over the Stone) .....	3	0
17. Merch y Meliwydd (The Miller's Daughter) .....	3	0
18. Dewch i'r Frydyr (Come to Battle) .....	3	0
19. Ar hyd y Nos (All through the Night) .....	3	0
20. Y Fwyalchen (The Blackbird) .....	3	0
21. Torriad y Dydd (The Dawn of Day) .....	3	0

To be completed in Two Volumes.

The First Volume now ready, handsomely bound, price One Guinea.

### WELSH MELODIES.

With Welsh and English Poetry. By TALHAIRN, CEIRIOG HUGHES, and THOMAS OLIPHANT, Esq. Arranged for One or Four Voices. With Accompaniment for Harp or Pianoforte. Complete in Three Volumes. Price One Guinea each; each Volume containing Twelve Numbers. N.B.—The separate numbers, either as Song or Quartett, 2s. 6d. each. The Harmonized-Voice Parts published separately, for the convenience of Choral Societies, price 3d. per page.

London: LAMBORN COCK & CO., 62 & 63, NEW BOND STREET,  
(Corner of Brook Street.)